

**MARKETING IN THE MUSIC INDUSTRY: INTEGRATED MARKETING  
COMMUNICATIONS FOR SOUTH AFRICAN MUSICIANS IN THE 21<sup>ST</sup>  
CENTURY**

by

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the degree of

**MASTER OF COMMERCE**

In the subject

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Supervisor: Prof Hester Nienaber

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## **DECLARATION**

I, Jessica Jane Nel (student number 47291931), hereby declare that the work contained in this dissertation, titled:

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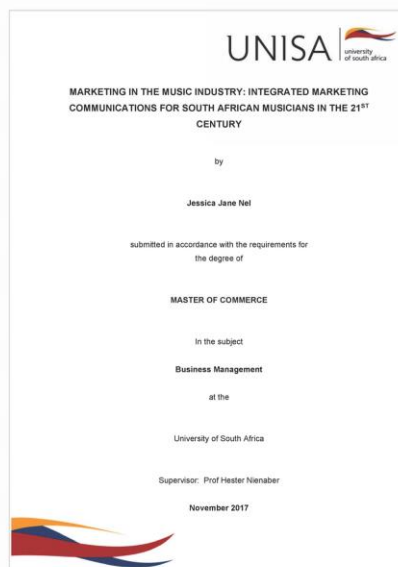


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## **PREFACE**

The purpose of this preface is to serve as an *epoché*, or to bracket the researcher, as aligned with Husserl's descriptive strategy of phenomenology (Reiners, 2012:3). This preface will present information on the researcher, as well as her reasoning for choosing this topic. The reader will, therefore, be able to make their own judgement on how the researcher's background and experiences have affected the study. As this is a highly personal section, the rest of this preface will be written from the first-person perspective of the researcher.

### ***The researcher***

It is important that I inform the reader about myself and my viewpoints because I am the filter through which the topic was examined. I conducted all the interviews personally and I was solely responsible for the coding of the interview transcriptions. My study stems from an Interpretivist philosophy and, as with Interpretivist research, my experiences and views are therefore intrinsically linked with the data produced.

I am a lecturer at the Department of Business Management at the University of South Africa (UNISA). I am 30 years old and have been with UNISA since 2009. My area of speciality is marketing management. I am also a wife to a restaurateur and a mother to a "strong-willed" toddler.

I grew up in a very creative family, with talents ranging from writing poetry, acting, singing, dancing and fine arts. With a mother who has a passion for the English language, my older siblings and I developed an enjoyment of its nuances. It is perhaps this childhood that has had the most influence on my Interpretivist nature and why I selected this specific topic.

### ***Why I chose this topic***

The choice of this topic is a culmination of many different life choices, all stemming from my own passion for the performing arts and, most notably, for singing. I myself am a singer – a core aspect of my own identity. I grew up performing and entering competitions and Eisteddfods, but my move to Pretoria from Nelspruit to get a formal

degree meant that I lost all the contacts I had in the music world. I pursued a marketing degree in the hopes that I would be able to use it to my advantage in continuing my singing career.

Instead, a degree turned into an Honour's degree, which turned into an academic career, and now a Master's degree, after which will I will continue with a Doctorate degree and research publications. Faced with this career path – and on the advice to choose a topic that would keep me interested through many tough times – I decided to bring my own identity back into my work. By merging music and academia, I would create a career path that I would find sustained happiness in. So, I have made the choice to use my academic knowledge to be of benefit to an industry I initially saw myself a part of. I believe that I can still be a part of this music industry as a result.

Through my own experiences, I have found that being a musician is a difficult path to choose. I found no knowledge or guidance as to the practical aspects of establishing a music career. I had so many questions – Who must I approach to make an album? How do I make an album when I am a solo singer with no band? How would I get people to buy that album? Where do I get gigs? How do I get people to those gigs? I did not know where to begin. I could only assume that I was not the only one feeling this way, and so I felt that research that would answer questions like these would be valuable for the music industry in South Africa.

I believed, when I was younger, that somewhere in all of the competitions and performances, someone would find me and do the work of launching my music career. The dream was to sing and to write beautiful lyrics. This was a very appealing dream, but one that time and experience has taught me is extremely unrealistic and rare. I want to give the idealistic me – that I see in other musicians – the chance to actually pursue their music with an actionable way forward. This topic of integrated marketing communications reflects an organisational concept and I wanted to discover whether my fellow musicians were using marketing theory (typically used by businesses) to their advantage. I wanted to find out if they were seeing themselves as businesses that needed sound strategies instead of artisans that relied on external people to fund their passions.

When I first thought of marketing, I thought of advertising and social media – tools of marketing communications and concepts that I expected my participants to be aware of and familiar with. I believe that local musicians need to take this awareness further and assess these tools based on what resources they have, clearly identify what they stand for as a brand and what they think people will connect with, plan their communications to deliver this brand message, and deliver them consistently across their selection of marketing communication tools – all with their fans at the heart of every step.

By learning from the experiences of active musicians, I hope to help current and future musicians reflect on their own practices and be more effective in their own marketing and other business practices moving forward. The knowledge that I gain from this research will also be used to position myself to become an industry expert in the business side of music. It is my intent to conduct all my research in this field, to be part of the music industry again, and to act as a crusader – as it were – for these musicians.



## ABSTRACT

Musicians are cultural entrepreneurs, operating as human brands in the South African music industry. The ability to manage their brand effectively may give them an added advantage to compete successfully in this industry. This study sought to explore the integrated marketing communications (IMC) practices of South African musicians in brand promotion. Using a qualitative design, interviews were conducted with practising South African musicians to collect data. The results revealed that South African musicians use multiple marketing communications tools to promote their brands in multimedia campaigns. However, not all the elements required for integrated marketing communications were in evidence. Results from this study may be used by entrepreneurial South African musicians to create a strategy for integrated marketing communications in promoting their brand in the South African music industry and may also contribute towards the practical application of IMC within the broader field of marketing management.

**Keywords:** *Marketing, Marketing Communication Mix, Integrated Marketing Communications, Brands, Branding, Human Brand, Entrepreneur, South African Music Industry, Music marketing, Musician marketing.*

## DEFINITION OF KEY TERMS

The following table contains a list of key terms that are used within this dissertation, along with a short definition of each term and its reference.

**Table i:        Definition of key terms**

Key term	Definition	Reference
<b>Musician</b>	A person who makes music a profession, especially as a performer of music.	Musician (2017)
<b>Marketing</b>	An organisational management process that emphasises customers' needs, wants, and exchange processes.	Thrassou, Vrontis, Kartakoullis and Kriemadis (2012: 280)
<b>Marketing communications</b>	The means by which firms attempt to inform, persuade, and remind consumers – directly or indirectly – about the products and brands they sell.	Kotler and Keller (2016:580)

Key term	Definition	Reference
<b>Integrated marketing communications (IMC)</b>	A strategic approach through which organisations drive performance by engaging, serving and communicating with consumers and other constituents. IMC combines qualitative understanding of consumers with large-scale analytics to develop communications and content that build and maintain strong brands. Grounded in advertising and direct media communications, IMC has emerged as the premier way for organisations to manage customer experiences in the digital age.	Medill School of Journalism, Media, Integrated Marketing Communications (2016:4)
<b>Brand</b>	A product or service whose attributes differentiate it in some way from other products or services designed to satisfy the same need.	Kotler and Keller (2016:322)
<b>Brand image</b>	Involves consumers' perceptions of, and preferences for, a brand as a result of the various brand associations held in their memory.	Keller (2009:143)
<b>Brand awareness</b>	Concerns the strength of the brand essence in consumers' memory, gauged by the ability of the consumer to recall or recognise the brand under a variety of conditions.	Keller (2009:143)
<b>Brand knowledge</b>	Encompasses all the thoughts, feelings, perceptions, images and experiences that become a set of associations linked to the brand in the consumers' memory.	Keller (2009:143)

Key term	Definition	Reference
<b>Brand positioning</b>	Involves establishing points of differentiation and establishing points of parity of the brand in the minds of consumers	Parmentier, Fischer and Reuber (2013:384)
<b>Brand identity</b>	A dynamic concept that originates among insiders, and develops through mutually influencing inputs from insiders and outsiders, that represents the uniqueness and essential idea of the brand.	Da Silveira, Lages and Simões (2013:29-31)
<b>Brand identification</b>	Refers to when a consumer identifies with a brand. The consumer finds aspects of themselves that resonate with aspects of the brand and define themselves by that brand as a result.	Carlson and Donovan (2013:194)

**Source:** Researcher's own composition (adapted from above references)

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# **CHAPTER 1: INTRODUCTION AND BACKGROUND OF THE STUDY**

## **1.1 INTRODUCTION**

The growth in the live music sector – the driving force behind local talent – represents an opportunity for South African musicians to establish their brands in South Africa's music industry (Birkholtz, 2009:34; PwC, 2016:56). Further, the Independent Communications Authority of South Africa (ICASA) has enforced a 60% minimum local content quota on radio stations run by the South African Broadcasting Corporation (SABC), helping to lower the barriers of entry into the local music market (ICASA, 2016:5). However, there is a lack of understanding about the fundamental operation of this industry, meaning that those who are new to it do not understand how to work within it (Shaw, 2010:205-206).

With the growth in live music, and corresponding growth in local music, it is important that South African musicians expand their repertoire from a purely creative focus to include a broadened understanding of the business aspects of the industry. Musicians should view themselves as cultural entrepreneurs who convert their own human brand into a business – coordinating and leveraging both artistic and managerial resources (Wilson & Stokes, 2005:367).

Wilson and Stokes (2005:367) found that cultural entrepreneurs with enhanced business communication skills, an external focus, and appropriate promotional strategies are more likely to be successful. These elements are reflected in the field of marketing, specifically marketing communications, which has developed a consumer-centric focus. Communication has become a crucial and strategic element in building relationships with customers and stakeholders, and not just on persuading them to buy a product (Porcu, Del Barrio-Garcia & Kitchen, 2012:318; Shultz & Patti, 2009:202).

Marketing communications promote brand awareness which is pivotal as a prerequisite to any form of music consumption (Kotler & Keller, 2012:478; O'Reilly, Larsen & Kubacki, 2013:209). However, traditional marketing communications have become too expensive and ineffective. Instead, IMC (integrated marketing communications) has become a necessary concept to grasp as the marketing environment becomes more

competitive and new media channels enter the marketing communication mix (Kitchen & Burgmann, 2010:1; Zvobgo & Melewar, 2011:1).

It is for this reason that IMC formed the theoretical basis for this study: brands and branding have become vital elements in the majority of marketing communications and IMC systems (Schultz, 2011:21). The performance of a brand is improved by the effective implementation of IMC (Zvobgo & Melewar, 2011:15). For the purposes of this research, the musician and the music group were considered as both cultural entrepreneurs and as human brands. Therefore, the implementation of IMC principles in the management of their brands would assist the musician in achieving success in the South African music industry.

To this end, this study explored this premise with the primary aim of exploring the integrated marketing communications practices of South African musicians in brand promotion. Through the analysis of the secondary data on IMC and the global and local music industry, enough background knowledge was gained to begin to consider the various ways in which the tools of marketing communications may be integrated for the benefit of a musician's brand. By the end of this study, this knowledge, in conjunction with the knowledge gained from interviewing practicing South African musicians, will have been expanded to a level that is more comprehensive and applicable to the local music industry. Entrepreneurial South African musicians may then begin to create strategies for IMC to contribute to their brand image, increase sales of their music, and engender consumer loyalty, therefore assisting in the sustainability of their brand in South Africa.

## **1.2 BACKGROUND OF THE RESEARCH PROBLEM**

South Africa needs its own voice in the music industry in order to compete internationally, but to be able to do this it first needs to assist its musicians to achieve a higher level of recognition than what is currently in place. To facilitate a better understanding of this industry and how to work within it, this study aims to explore the integrated marketing communications practices of South African musicians in promoting their brand. It builds on the experiences of those who are already active as musicians in the industry.

In a country that prescribes a 60% minimum local content quota on all SABC-run radio stations, local music entrepreneurs are presented with an advantage over their international counterparts (ICASA, 2016:5). To capitalise on this advantage, musicians should consider themselves as entrepreneurs who use their own capital, knowledge and network connections to convert their own unique human brand into a business that requires managing. Part of managing their profession as a business involves strategic planning of the marketing function.

The academic base for the business side of the music industry in South Africa is mostly contained in books and industry reports, with much less research in the form of academic articles in peer-reviewed journals. Review of literature within the fields of marketing and the music industry found focus areas that concerned the impact of the internet and mobile technologies on the international music industry (Bockstedt, Kauffmann & Riggins, 2006; Burmester, Eggers, Clement & Prostka, 2016; Dilmeri, King & Dennis, 2017; Leenders, Farrell & Zwaan & Ter Bogt, 2015; Tu & Lu, 2006); and the influence of music on consumer behaviour (Hulten, 2015; Lowe & Haws, 2017; Spence, Puccinelli, Grewal & Roggeveen, 2014).

Research focusing specifically on integrated marketing communication within the South African context is limited. A search of relevant literature related to marketing, music and South Africa using Web of Science produced only one article that investigated the popular economy of informal musical production in the Venda region of South Africa (McNeill, 2012). It considered musical production and performance within the research area of anthropology, and not the activities of South African musicians in using integrated marketing communications to promote their brand, as will be discussed in this study.

The review of current literature related to marketing and the use of integrated marketing communications in brand promotion within the international and South African music industries has shown limited to no peer-reviewed academic research. Literature is fragmented – academic writings on marketing, integrated marketing communications and branding can be found, but not in regards to the music industry. The research problem, therefore, is that there is an absence of research into marketing in the South African music industry.

To begin to address this absence of research, an overview of the available literature is provided. It begins with the broad theoretical concepts of marketing management, integrated marketing communications and branding, and is followed by a brief discussion of the South African music industry as the specific context within which these marketing principles may be applied.

### **1.3 MARKETING MANAGEMENT**

Thrassou, Vrontis, Kartakoullis and Kriemadis (2012:280) define marketing as “...an organisational management process that emphasises customers’ needs, wants, and exchange processes.” Marketing contributes to the achievement of organisational goals by determining and meeting the needs and wants of that organisation’s target market. It facilitates the exchange process by presenting a product or service that is of benefit to the customer, satisfying their need at a cost that is acceptable. Traditionally, this exchange was brought about using the 4Ps of marketing – product, price, place and promotion (Gordon, 2012: 122-123; Thackeray, Fulkerson & Neiger, 2012:86).

The 4Ps were criticised as being too simplistic, product-based, and organisationally focused – not suited for a market that was becoming increasingly consumer-oriented and service dominant (Gordon, 2012:124; Luca, Hibbert & McDonald, 2016:198). The music industry itself uses a hybrid offering of music performances and tangible CDs, for example (Kotler & Keller, 2016:422). As services are inherently intangible, the 4Ps were expanded to include an additional three elements – processes, people and physical evidence – to imbue services with tangible aspects (Goi, 2009:3; Rafiq & Ahmed, 1995:6; Schultz & Patti, 2009:82; Wood, 2008:77-78).

Keller (2016:47-49) then introduced a revised 4Ps (people, processes, performance and programmes) to be more representative of modern marketing realities, with each element focusing on the consumer as the core of marketing activities. The heightened control of consumers was felt keenly in the music industry, where technological advances had allowed for new ways of listening, purchasing, and sharing music (Kotler & Keller, 2016:149). As value is the central concept in the consumer-focused approach, marketing communications have become especially important in communicating the value of a brand to consumers (Thrassou *et al.*, 2012: 92).

It is within the “programmes” element of the new 4Ps that marketing communications reside. Marketing communications are meant to inform, persuade and remind consumers about the brand (Kotler & Keller, 2016:580). They are the means through which dialogue is established with consumers, and ideas and specific perceptions of brands are communicated (Porcu *et al.*, 2012:314). The use of marketing communications to ascribe value to a brand is not just applicable to products and services, but people – such as musicians – as well (Thrassou *et al.*, 2012:92).

### **1.3.1 Integrated marketing communications**

Marketing communications have the potential to increase sales of a musician’s music and endear the musician’s brand to consumers (Keller, 2001:822). There are eight media types of communication that make up the marketing communications mix – comprised of both mass media and personal modes of communication (Keller, 2009:141). These tools for marketing communication originally included: advertising; direct and database marketing; online and social media marketing; sales promotions; event marketing, experiences and sponsorship; publicity and public relations; personal selling; and word-of-mouth marketing (Keller, 2001:820-821; Keller, 2009:142; Kotler & Keller, 2012:478-479 & 490-492; Thrassou *et al.*, 2012:284). Kotler and Keller (2016:582 & 597) omitted word-of-mouth marketing and introduced mobile marketing as an additional marketing communications tool.

These marketing communication tools form touchpoints between the brand of the musician and their target market. If a musician is able to select and integrate multiple touchpoints in a holistic marketing communications campaign, they can reinforce their brand image, contribute towards consumer loyalty, and influence brand equity and sales (Keller, 2001:822; Kotler & Keller, 2016:582-583). By using the principles of IMC, these multimedia campaigns become more effective (Porcu *et al.*, 2012:336). IMC would also be of benefit to the music industry as it is one that has been largely impacted on by evolving media and consumer control (Kotler & Keller, 2016:47-49). It would provide a consumer-centric focus for strategic communication in a marketplace that is increasingly interactive and rapidly evolving due to technological developments (Kitchen & Schultz, 2009:202; Mulhern, 2009:92).

There is limited understanding of the practice of IMC outside of theoretical teachings (Ewing, 2009:112; Kerr, Schultz, Patti & Kim, 2008:512). Kliatchko and Schultz (2014:380-382) found that IMC is practiced in the real-world environment at varying degrees, with three common concepts being applied: the use of multiple media in planning and delivering marketing communications messages; the focal importance of understanding the consumer in order to plan and execute marketing communications; and the use of proprietary frameworks or processes for IMC planning (including measurement tools). This study focuses on discovering, not only whether South African musicians make use of multiple marketing communication tools, but whether IMC is employed in these multimedia campaigns in a way that is of most benefit to their brands.

### **1.3.2 Branding**

A brand is an intangible asset that symbolises the relationship between the organisation and customers (Argyriou, Kitchen & Melewar, 2006:592). Advances in technology have allowed smaller organisations and their brands to engage with consumers. Consumers are no longer passive receivers of brand communications and have become active participants in the brand – communicating with the brand and with each other about the brand. Musicians, operating in an industry that is heavily influenced by technological advances, must now manage their relationship with their consumers strategically. Their brand messages are now readily accessible to consumers via both traditional and digital platforms, implying a greater need for planned, synergistic brand messages. (Keller, 2009:141; Schultz & Patti, 2009:76; Schultz, Block, & Labrecque, 2012:15-16).

Brands have become important elements in the majority of marketing communications and IMC systems (Schultz, 2011:21). From an IMC perspective, the musician would need to fully comprehend their own brand identity and what role it plays in brand positioning (Barker, 2013:108). They would need to identify the primary reasons that a consumer would have for choosing their brand and their music and convey these benefits across all media in an integrated manner (Von Freymann, 2010:389). Using IMC to coordinate the tools of marketing communications, a musician can create awareness of their brand, promote brand identification, influence the associations to the brand image in consumers' memories, engender positive brand feelings, and

promote stronger consumer-brand connections through the effective use of marketing communications (Keller, 2009:145-146; Šerić & Gil-Saura, 2012:822-823; Zvogbo & Melewar, 2011:15).

#### **1.4 THE SOUTH AFRICAN MUSIC INDUSTRY**

The South African music industry has a history of underperformance despite its array of music repertoire (IFPI, 2017). Newcomers to the industry have a limited understanding of how it operates, with research needed on live music venues, recording studios, independent record labels, and market intelligence (Shaw, 2010:205-206). In an effort to promote the local industry, ICASA (2016:5) enforced a minimum of 60% local content quota on SABC-run radio stations. By the end of 2018, this quota will have been increased to 70%. Local musicians are being set up with a platform to progress their music brands, expand their businesses, and contribute to the industry.

Despite falling under the domain of the Department of Arts and Culture in South Africa, statistical information on the music industry is not available through this department (Department of Arts & Culture: Republic of South Africa, 2017). However, information was obtained using reports compiled by the Recording Industry of South Africa (RiSA), the Southern African Music Rights Organisation (SAMRO), and PricewaterhouseCoopers (RiSA, 2016; SAMRO, 2014; SAMRO, 2015; SAMRO, 2016; PwC, 2016). These reports depict the industry as follows:

- There are four major record labels dominating the market share of local music. Sony Music leads the four in market share by a large majority, followed by Gallo Record Company and Universal Music, with similar shares of the market. Lastly, Soul Candi is the fourth most dominant record label. Independent music labels were not represented in the report.
- In terms of licencing and royalties income, television is the primary income generator for musicians, followed by general sources (from users such as clubs, bars, malls, restaurants, music venues and other establishments that play music), and lastly, radio.



- The revenue generated by the South African music industry is in a gradual decline. However, it is expected to experience positive growth in the coming years, with a projected rise in total music revenue from R1.96 billion in 2015 to R2.4 billion by 2020.
- Physically recorded music is in decline and digitally recorded music is increasing in revenue generation.
- Live music has surpassed both digital and physical recorded music as the majority revenue stream for the industry.

The growth in the live music sector is a positive development for South African musicians as live music is traditionally considered the driving force behind local talent (Birkholtz, 2009:34). Together with the opportunities presented by the local content quotas, a musician operating in the South African music industry should seriously consider expanding her (or his) view of herself from one that may be purely based on artistic creation, to one where she considers herself as an entrepreneur and her personal brand as a business that requires management. As a management function, marketing should then be added to the entrepreneurial musician's repertoire. Marketing activities, such as IMC, in its ability to promote the brand strategically, would be of particular benefit to a musician who relies heavily on their brand as the conduit between themselves and their consumers.

## **1.5 RESEARCH QUESTION**

As was found through the fragmented literature, and highlighted in the background of the research problem, there is an absence of research into marketing in the South African music industry. More comprehensive research would aid in the development of this industry and its musicians. This study, therefore, inquired into this topic with the primary aim of exploring the integrated marketing communications practices of South African musicians in promoting their brand.

The academic base for the business side of the music industry in South Africa is limited. The researcher made use of various search engines, such as Web of Science, ScienceDirect and Google Scholar, along with industry reports, to discover whether

applications of the principles of IMC had been made in the music industry of South Africa. No literature could be found in this regard.

Therefore, the question that this study intends to address is, **“What integrated marketing communication tools are used by South African musicians in brand promotion?”** The research question focuses on a particular population: what is unknown, are the marketing communication tools used by *South African musicians* to promote their brand and whether the principles of IMC were applied when using these tools. The aim of this study is to identify these tools through interviews with practicing South African musicians. Musicians include any person who makes music a profession, especially as a performer of music (Musician, 2017), and “practicing musicians” are, for the purposes of this study, defined as musicians that are actively engaged in pursuing a music career in the South African music industry.

## **1.6 RESEARCH OBJECTIVES**

To answer the research question, a primary objective was conceived: To explore the integrated marketing communications practices of South African musicians in brand promotion. To accomplish this objective, the following secondary objectives were then created:

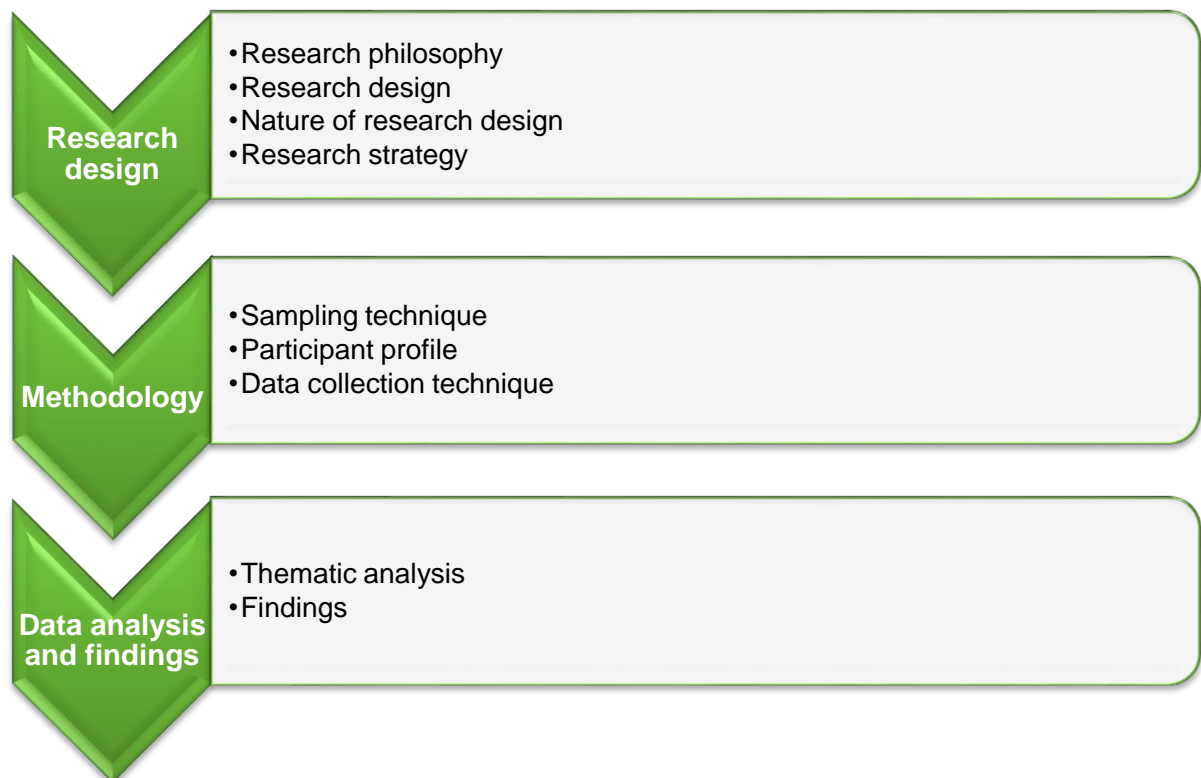
- To gain an understanding of South African musicians as human brands.
- To generate a list of the marketing communication tools used to promote South African musicians as brands.
- To explore the experiences of South African musicians with each of the marketing communications tools.
- To resolve whether South African musicians utilise integrated marketing communications in brand promotion.
- To determine similarities from the strategies used for integrated marketing communications.

The next section presents the research methodology that was used to accomplish these objectives.

## 1.7 RESEARCH METHODOLOGY

This study intended to explore the IMC practices of South African musicians in brand promotion. To do so, the research for this study was split into two stages. In the first stage, secondary research was conducted using a literature review presented in two chapters – Chapter 2 explored the concept of IMC, its impact on branding and organisational practice, and its future; and Chapter 3 described the music industry, musicians as brands, and the variety of communication platforms available to them. The secondary data gathered in the literature reviews helped to contextualise the study and inform the data collection instrument used in the second stage of the research in Chapter 4.

In Chapter 4, the information from the literature review was used to conduct a qualitative study to gather primary data (the second stage). Both face-to-face and Skype interviews were conducted to gather this data. The research process followed in this study is presented in Figure 1.1.



**Figure 1.1:** The research process

**Source:** Compiled by researcher (2017)

### **1.7.1 Research design**

The research design of this study (discussed in detail in Chapter 4, Section 4.2) was informed by the researcher's philosophy – that of Interpretivism. The researcher believes that it is possible to gain understanding of this world, and a particular situation, by using multiple perspectives from multiple people. Furthermore, the researcher believes that, by conducting research, the object of the study is influenced by the researcher who is, in turn, also influenced (Gray, 2013:20; Lincoln & Guba, 1985:37; Petty, Thomson & Stew, 2012a:270; Westbrook, 1994:241). Interpretivist philosophy is useful for business and management research because of the unique and complex situations that businesses can find themselves in (Saunders, Lewis & Thornhill, 2016:141).

Since the purpose of this study was to gain an in-depth understanding of the application of IMC amongst practicing musicians in the South African music industry, a qualitative research design was deemed most appropriate (Saunders *et al.*, 2016:168). Qualitative research is most often associated with Interpretivistic philosophy, which attempts to understand phenomena (such as IMC theory) within context-specific settings (musicians within the music industry). The detailed experiences of the participants are the focus of this study, necessitating a smaller number of cases as opposed to a broad scope of respondents (Silverman, 2013:105). This qualitative research will assist in the development of a more comprehensive knowledge base in marketing and the music industry as a result of these detailed accounts (Petty *et al.*, 2012a:267).

As rich descriptions of unexplored circumstances are built through this research, the nature of its design is both exploratory and descriptive (Marshall & Rossman, 2016:78). The research question of this study (What integrated marketing communication tools are used by South African musicians in brand promotion?) requires that the situation is first established (exploratory – is integrated marketing communication used?). The use of IMC within the music industry is a relatively under-researched area of investigation, therefore, the researcher needed to do an exploration just to learn whether South African musicians implement its principles (Cooper & Schindler, 2014:129). Only once this exploration was done was the researcher able to determine if there were similarities between the IMC strategies of the participants (descriptive –

what is the incidence of marketing communication tools and IMC strategies within the sample?).

Using the framework of IMC to explore the South African music industry implied that a phenomenological research strategy would be most appropriate in this study. This research sees social phenomena (IMC) as socially constructed (by the user, or in the context of this research, the musician). The focus is on generating meanings and gaining insights into those phenomena (Saunders *et al.*, 2016:723). Musicians may understand IMC differently to theoretical writings or have a group understanding of it that is influenced by their industry. In order to access their interpretations of IMC and achieve this study's objectives, a specific methodology was followed in line with the research design. A more comprehensive discussion of this methodology may be found in Chapter 4, Section 4.3.

### **1.7.2 Methodology**

Based on the majority explorative design of this research, two exploratory techniques were used to gather data – secondary data analysis in the form of a literature search (presented in Chapter 2 and Chapter 3), followed by an experience survey in which musicians were interviewed to explore their memories and experiences regarding aspects of IMC (Cooper & Schindler, 2014:130-133). In order to allow flexibility to explore unconsidered avenues that may have emerged during the interviews, a semi-structured interview method was chosen (Leedy & Ormrod, 2010:188-189). The time horizon for the study was cross-sectional, studying the musicians' use of IMC at a particular point in time (snapshot), as the interviews were conducted over a short time period (Saunders *et al.*, 2016:200).

Participants that were perceived to hold the most expert knowledge about the research question were selected (Silverman, 2013:144-145). Initially, the purposive (homogeneous) sampling technique was chosen to allow the researcher to use her judgement to select cases that would best enable answers to the research question (Merriam & Tisdell, 2016:96). It was thought that the category of “Best Newcomer of the Year” in the South African Music Awards (SAMAs) would have participants that would contain the most relevant and insightful knowledge pertaining to this study. These musicians were considered to be “popular” musicians in the original terms of

this study (“To be nominated or to win an award in a music category at the South African Music Awards”). They were also considered to have relatively recent acquired knowledge on the marketing of their music. However, the difficulty encountered in obtaining the interviews with these musicians, and the time constraints experienced, necessitated that the researcher adjust the sampling technique to a snowball sampling technique (in a purposeful manner – the possible participant would be thought to have additional information relevant to the study and not selected based on convenience). Snowball sampling is often used to find and recruit those that are not easily accessible to researchers through other sampling techniques (Yin, 2016:95).

The unit of analysis for this study, therefore, expanded from “popular musicians” to include practicing South African musicians – that is, musicians that are actively engaged in pursuing a music career in the South African music industry. The sample remained fairly homogeneous, with 11 participants, ranging in age from 20 to 51 years old with one to 35 years’ experience in the music industry. This number fell within the target sample size of between six to 12 participants (Gentles, Charles, Ploeg & McKibbin, 2015:1783; Guest, Bunce & Johnson, 2006:61). The sampling technique and size are discussed further in Section 4.3.1 of this dissertation, with the participant profile presented in Section 4.3.2.

With the smaller number of participants, the data collection technique selected was the semi-structured interview to gather qualitative data concerning only the marketing communications of musicians for analysis (Saunders *et al.*, 2016:398-399). An interview guide was created with which to guide the interviews with the participants of the study, allowing the researcher the ability to ask further questions should the interviewee discuss a topic related, but not considered, during preparatory studies. In this way, the research followed its exploratory nature and remained congruent with an Interpretivist paradigm (Leedy & Ormrod, 2010:97). A detailed description of the data collection technique is supplied in Section 4.3.3 of this dissertation. The next section briefly describes the data analysis technique used in this study and the findings based on this analysis.

### **1.7.3 Data analysis and findings**

Using a thematic analysis, the data collected was categorised according to the musicians' understanding to allow for unidentified themes to emerge (Silverman, 2013:235). A deductive approach was lent to this study, however, through a process of "phenomenological reduction" in which the themes of the phenomenon of IMC were identified and the initial open-coding generated categories were grounded against the theory-generated themes of IMC (Marshall & Rossman, 2016:153; Saunders *et al.*, 2016:582). This process is discussed in more detail in Section 4.4.

The findings of this data analysis focused on the following:

- The participants' experiences as musicians in the South African music industry.
- The marketing philosophies displayed by the participants as musicians.
- The marketing communication tools used by the participants in promoting their brands in the South African music industry.
- The use of multiple marketing communications tools in an integrated manner to convey singular messages about the musicians' brands.

These findings are discussed at length in Section 5.2 of this dissertation. Based on these findings, and through a combination of the empirical and literature data, conclusions about each of this study's objectives were drawn and recommendations made (refer to Chapter 6).

## **1.8 TRUSTWORTHINESS OF THE DATA**

Reliability and validity are positivist constructs and this study, rooted in an Interpretivist philosophy and qualitative design, instead sought to establish credible and trustworthy interpretations of the data (Marshall & Rossman, 2016:44). This study aligned itself with four constructs that attend to the trustworthiness of qualitative data: credibility, transferability, dependability, and conformability (Lincoln & Guba, 1985:290). These constructs are discussed further in Section 4.5. In this study:

- **Credibility** was conferred through the detailed transcriptions of the interviews, which were each assessed for accuracy by the researcher (Lincoln & Guba, 1985:290). It was further promoted by supplying the participants with the interview guide and information about key terms in this study, for them to prepare for the interview beforehand (Saunders *et al.*, 2016:402).
- **Transferability** was secured through the use of the theoretical framework of IMC, allowing for replicating studies. The researcher also endeavoured to provide rich descriptions with enough detail to allow the reader to make his or her own judgements regarding the transferability of the data gathered (Plack, 2005:231).
- **Dependability** is implied in this study because qualitative research assumes that the social world is constantly changing and that replication is not always possible (Lincoln & Guba, 1985:290). Detailed accounts, reflections, transcriptions and interview recordings allow for the data to be assessed for an accurate reflection of the conditions of the study.
- **Conformability** was assured by means of reflective notes made during data analysis (a means of electronic in-text journaling), post-interview reflections, field notes, detailed transcriptions and corresponding audio-recordings. This allows for the findings of this study to be confirmed by another (Lincoln & Guba, 1985:290).

All interviews were recorded with the permission of the participants and transcribed for the purposes of analysis. These transcriptions were assessed for accuracy based on the researcher's recollections, the audio-recordings, and the field notes taken during the interview. Further, the quantitative aspect of validity was paralleled through the process of respondent validation. The researcher returned to the participants with draft transcriptions of the interviews and refined them according to their reactions (Silverman 2013:288).

## 1.9 ETHICAL PROCEDURES

A study should be judged both on its trustworthiness and on its ethical considerations when engaging with its participants (Marshall & Rossman, 2016:50). This study was conducted in line with the ethical standards set by the University of South Africa. The



changes made to the sampling method and unit of analysis were communicated with the ethical committee for the Department of Business Management and the study proceeded once they had judged its ethical considerations as acceptable (See Appendix A for the ethical clearance letter granted for this study).

The participants for this study were informed of the purpose and benefits of the research (using an information leaflet) as well as of their rights and protections as participants. Participants indicated their informed consent by signing the information leaflet presented in Appendix B (Cooper & Schindler, 2014:28). Process consent was also implemented, allowing participants to withdraw their consent at any time during the interview (Silverman, 2013:166). Participants were sent transcriptions of their interviews for confirmation of the truth of the transcription and were still entitled to withdraw their consent during this time. Participants were given a pseudonym to preserve confidentiality. Both “protection from harm” and “honesty with professional colleagues” were observed (Leedy & Ormrod, 2010:101-104; Silverman, 2013:161). A further discussion of the ethical procedures observed in this study is available in Chapter 4, Section 4.6.

### **1.10 ASSUMPTIONS, LIMITATIONS AND DELIMITATIONS**

Assumptions include any accepted idea that the researcher believes to be true (Ellis & Levy, 2010:115). This study is based on the following assumptions:

- Music is a service with tangible aspects (a hybrid offering).
- Marketing communication tools are used by South African musicians.
- Musicians, as the unit of analysis, would perceive this Master’s study as relevant, trustworthy and of benefit to the music industry.
- The participants willingly provided the required data for this study and responded honestly.
- A qualitative research design was the best design to access the information required to address the objectives of this study.
- The use of an interview guide would enable the researcher to answer the research question.

- There is a lack of research into the management practices of the music industry of South Africa.
- The chosen methodology would allow the researcher to sufficiently understand the integrated marketing communications practices for brand promotion in use by musicians within the South African music industry.

Limitations include those factors that could potentially result in incorrect conclusions being drawn. Efforts to counter these limitations were outlined in establishing the trustworthiness of this study (Ellis & Levy, 2010:115). Along with the above assumptions, this study held the following limitations, discussed in detail in Chapter 6, Section 6.7:

- Some of the participants may have had limited experience in managing their brand.
- The participants were selected using non-probability, snowball sampling based on referrals, as opposed to the use of a database for random selection.
- The findings of this study are not generalisable across the whole of the South African music industry, but limited to musicians with similar characteristics to the 11 participants.
- The reflexive biases and values of the researcher, her own subjectivity and worldview filter through into the interpretation of the research. The researcher has past experience in the field of music and her position was outlined in the preface of this study in order to alert and orientate the reader (a form of bracketing), as aligned with Husserl's descriptive strategy of phenomenology (Reiners, 2012:3).

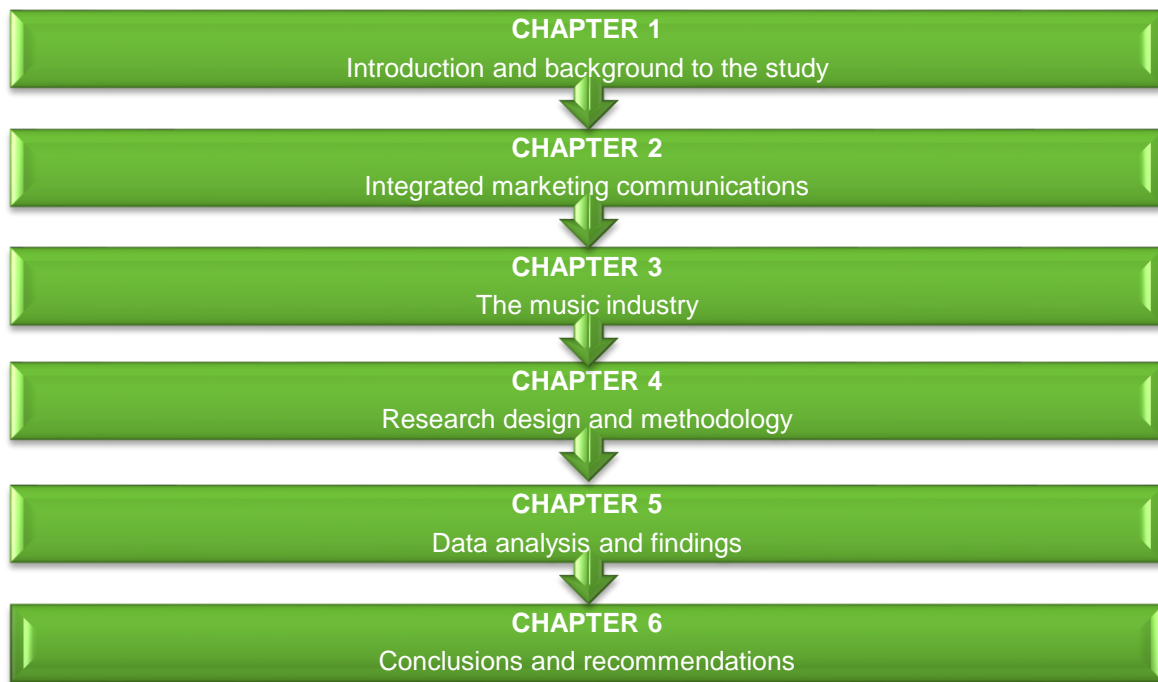
Lastly, delimitations serve as boundaries of the research that were placed by the researcher on the study (Ellis & Levy, 2010:115). This study is limited to practicing musicians operating in the South African music industry. The methods used to select and integrate marketing communications tools may not be applicable to larger entities, such as record labels, operating in this industry. The musicians that took part were independent musicians responsible for their own marketing. Therefore, this study focused on discovering the integrated marketing communication practices of independent, self-managed (entrepreneurial) musicians for brand promotion within the South African music industry.

### **1.11 CONTRIBUTIONS TO THE FIELD**

This study focused on the integrated marketing communications practices of South African musicians within the Arts and Culture sector of South Africa – specifically of the music industry – where little research has been done. It therefore aimed to make a contribution towards the development of the cultural industry of this country, as well as towards the theoretical practices of IMC within the broader field of marketing management. The findings of this study may be used by entrepreneurial South African musicians to create a strategy for integrated marketing communications in promoting their brand in the South African music industry. In doing so, these musicians would be able to contribute to their brand image, increase sales of their music, and engender consumer loyalty, therefore assisting in the sustainability of their brand in South Africa.

### **1.12 PLAN OF STUDY**

This dissertation consists of six chapters. Chapters 2 and 3 cover the literature study and generate secondary data, Chapter 4 explains the methodology used in this study, Chapter 5 analyses the empirical data (primary data), and Chapter 6 summarises and links the findings to the secondary data generated by the literature study, draws conclusions and presents recommendations. Figure 1.2, on the following page, presents a visual representation of the chapters of this dissertation, followed by a brief discussion of what each chapter discusses.



**Figure 1.2:** Layout of chapters

**Source:** Compiled by researcher (2017)

**Chapter 1** served as an outline of this study: “*Marketing in the music industry: integrated marketing communications for South African musicians in the 21<sup>st</sup> century.*” It provided the background to the research study and the research problem on which this study was formed. An overview of the literature concerning IMC, branding and the South African music industry was given, providing the context for the research question and research objectives that were subsequently discussed. The methodology chosen to achieve the objectives of this research was outlined: including its design; data collection, sampling and analysis techniques; and the findings. The trustworthiness of the data collected was discussed, along with the ethical procedures followed. Lastly, the assumptions, limitations and delimitations of this study were presented followed by the contributions of this study to the field of marketing and the South African music industry.

In **Chapter 2**, an overview of the development of communications within marketing is given, highlighting the progression from mass-oriented, repetitive and product-based communications through to individualised, integrated and service-focused communications. Within this background, the variety of marketing communication tools

available to a marketer are tabled along with a discussion of the communication process. The concept of integrated marketing communications is then reviewed, including an analysis of its various definitions and its importance as a strategic activity – especially to the branding efforts of organisations. The effect of IMC on branding contributes the final discussion in this chapter.

The music industry, both from a global and local perspective, is reviewed in **Chapter 3**. This chapter serves the purpose of connecting the literature of IMC to the music business. It begins with a brief history of the music industry, highlighting its hybrid nature and mirroring the initial discussion in Chapter 2. Musicians are presented as brands, in need of managing, and current usage of media platforms in promoting musicians are presented.

**Chapter 4** explains the research design and methodology used for this dissertation. The research philosophy, design, nature of research design, and research strategy selected are discussed. This discussion is followed by an explanation of the sampling and data collection techniques, as well as the data analysis technique. Aspects of trustworthiness (as a qualitative alternative to validity and reliability) as well as ethics are also addressed, along with the limitations and strengths of this study.

In **Chapter 5**, the interviewing process and data collected from the interviews with musicians are analysed. The findings are presented according to a thematic analysis and linked to the objectives for this study.

Finally, the conclusions that can be drawn from the findings in Chapter 5, are discussed in **Chapter 6**. The research objectives are revisited and reflected on based on the findings. The research question is answered and recommendations are made regarding the conclusions drawn from the analysis. The dissertation concludes with recommendations for future research.

## **1.13 CONCLUSION**

The South African music industry is an important sector of the economy that requires investment, not only in funds, but in research. Musicians require a business mindset if they are to succeed in this industry and it is the purpose of this dissertation to contribute

to their, and the industry's, growth through an enhanced understanding of the practical applications of IMC.

The researcher has not encountered any research devoted to IMC being utilised from an individual brand perspective, nor has there been any research devoted to IMC in the South African music industry. Through the review of the key developments in the field of IMC and of the global and local music industry, it was possible to acquire enough background knowledge to begin to consider the various ways in which to utilise IMC to the benefit of local musicians. By the end of this study, this knowledge, in conjunction with that gained from interviewing South African musicians, will have been expanded to a level that is more comprehensive and applicable to individual brands within the South African music industry.

## **CHAPTER 2: INTEGRATED MARKETING COMMUNICATIONS**

### **2.1 INTRODUCTION**

The literature review aims to review relevant literature in support of the research topic and scope to enhance understanding. As outlined in the background to the research problem, the review of current literature related to marketing and the use of integrated marketing communications in brand promotion within the international and South African music industries has shown limited to no peer-reviewed academic research. The research problem itself was identified as an absence of research into marketing in the South African music industry. To begin to address this research problem, the field of marketing and integrated marketing communications (IMC) is first discussed in this chapter, serving as the theoretical basis for this study against which it will be possible to draw conclusions regarding the research objective: To explore the integrated marketing communications practices of South African musicians in brand promotion.

The concept of IMC will first be introduced within the broader context of marketing and marketing communications, followed by a discussion of the multiple definitions of IMC, its practice and its measurement. As musicians are considered to be human brands, the vital connection between IMC and branding or brands will be reviewed to conclude this chapter.

### **2.2 MARKETING AND MARKETING COMMUNICATIONS**

#### **2.2.1 The nature of marketing**

Thrassou *et al.* (2012:280) define marketing as “...an organisational management process that emphasises customers’ needs, wants, and exchange processes”. It is about the way in which marketing activities are included in organisational goals achievement through shaping and meeting the target market’s needs and wants. In order to satisfy these needs, the customer must be willing to pay a cost for a product that provides a benefit for him or her – resulting in a successful exchange. This exchange was traditionally facilitated through the combination of four elements (often referred to as the marketing mix) developed in the 1960s – Product, Price, Place and Promotion (the 4Ps) – in such a way as to achieve a successful marketing strategy (Gordon, 2012:122-123; Thackeray *et al.*, 2012:86):

- **Product**

A tangible object or intangible service that is manufactured or produced as an offering to consumers in the marketplace.

- **Price**

The amount paid by the consumer for the product or service (as an economic cost).

- **Place (distribution)**

The location where the consumer may purchase the product or service. This can be in physical stores or in the online environment.

- **Promotion (marketing communications)**

Includes advertising, public relations, personal selling, sales promotions, direct marketing, interactive marketing, sponsorships and word-of-mouth as channels to communicate with consumers in the marketplace.

Based on the above traditional marketing mix, the marketing communications activities of musicians would have fallen into the promotions element of the 4Ps. However, the 4Ps arose from the traditional manufacturing idea of packaged goods – marketers would manufacture products and then discover means to distribute and promote them to consumers (Schultz & Patti, 2009:82). This marketing mix is criticised for its overemphasis on the role of organisations in determining what is of value and transmitting this to consumers through outward-bound communication. It is thought not to reflect the shift towards relationships with consumers (Luca *et al.*, 2016:198). The 4Ps are further criticised as too simplistic and rigid when new media and integrated marketing strategies are often emerging. The product concept of the 4Ps, in particular, also created confusion in organisations that offered intangible services to the market (Gordon, 2012:124). Musicians, as an example, would be affected and would be limited by this product focus as they offer services through their live performances (Kotler & Keller, 2016:422).

### **2.2.2 Services marketing**

The 21<sup>st</sup> century was characterised by services and service-focused organisations that faced different problems to those of a manufacturer. An additional three “Ps” were



introduced into the traditional marketing mix to assist in attributing tangibility to the service offering, namely: processes, people, and physical evidence (Goi, 2009:3; Rafiq & Ahmed, 1995:6; Schultz & Patti, 2009:82; Wood, 2008:77-78):

- **Processes**

The procedures, mechanisms and flow of activities by which the service is acquired.

- **People**

All human actors that play a part in the service delivery, including employees and other customers.

- **Physical evidence**

The environment that the service is provided in, and any tangible items that facilitate the performance and communication of the service.

Service-oriented organisations face many issues that are different to what a manufacturer would experience (Schultz & Patti, 2009:82). Services are more intangible (do not have physical properties), are difficult to standardise (the quality of the service may vary significantly), exist only while being used (they are perishable), and require the consumer to interact with them in the production process – in other words, they are performances that are experienced by the consumer and cannot be displayed, held or stored (Carlson, Drove & Dorsch, 2003:69). Services have further characteristics: the service environment is often perceived as nonphysical, leading to difficulties for the consumer and marketer to define and analyse it; employees (or “people” in the extended services marketing mix) are inherent to the service offering, necessitating the need for internal marketing; and the difference between the organisation’s provision of service quality and the customer’s perception of quality is considered to be an area that needs careful management. Key reasons for service communication problems were identified as being: inadequate management of service promises and customer expectations, insufficient customer education on the service offering, and minimal internal marketing communications (Thrassou *et al.*, 2012:291).

Service organisations need to find ways in which to promote a “product” that does not yet exist and cannot be seen, leading to the perception of increased risk in purchasing the service offering in the minds of consumers (Carlson *et al.*, 2003:70). Marketing of services (such as the live performances of the musician) not only require that elements,

like design and physical evidence, be provided to counteract this intangibility (Thrassou & Vrontis, 2006:195-196), but also that messages that are sent to the consumer have the ability to reduce the perceived purchasing risk by adding tangibility throughout all media communications. This tangibility can be communicated by creating messages that evoke visualisations, inform of the facts, use spokespeople, offer free trials and samples, provide guarantees and warranties, and in any way or form serve to assist in the internalisation and recall of the benefits of the service offering. It is the decisions that an organisation makes about which tangible elements, or combination of elements, to include in the message that are inherent to the concept of IMC (Carlson *et al.*, 2003:70; Von Freymann, 2010:391).

Luck and Moffatt (2009:313) posit that services are not an alternative to goods or products, but instead represent the common denominator in the exchange process – there is always a service that is exchanged. These authors' beliefs are common place today as services and service-driven organisations are now the primary elements in the marketplace. Musicians, for example, offer their services through the use of live performances, supplementing these with tangible items such as merchandise and CDs, in what can be termed a hybrid offering (Kotler & Keller, 2016:422). This study explores the ways in which practicing South African musicians communicate these intangible and tangible offerings and if their experiences and practices are reflective of IMC.

However, a further development has taken place in the 21<sup>st</sup> century – the marketplace has become consumer-dominated due to their ability to control information technology, access information, purchase products and services at any place or time, and to decide what relationships to engage in. The music industry is one that has been radically impacted on by this consumer control. New ways to listen to, purchase and share music, have necessitated imaginative ways to capture and develop consumer loyalty (Kotler & Keller, 2016:149). The original marketing mix ignores this consumer control and is therefore ineffective in today's marketplace (Luck & Moffatt, 2009:314). Kotler and Keller (2016:47-49) introduced what they considered to be a more representative marketing mix to incorporate modern marketing realities:

- **People**

As with the services' marketing mix, "people" also incorporates internal marketing – acknowledging the importance of the employee in marketing success. This element also highlights the need to view consumers as people to understand, and not just as shoppers that buy products and services.

- **Processes**

This element demonstrates the creativity, discipline and structure displayed in marketing management. It emphasises the need to avoid makeshift planning and decision making and to devote effort to incorporating modern marketing ideas and concepts into all marketing activities – including building mutually beneficial and long-term relationships and creating original and unique products, services, and marketing activities.

- **Performance**

In holistic terms, "performance" captures the impact of the range of marketing activities that have both financial and non-financial results (for example, profitability *and* brand and consumer equity), as well as further-reaching implications (such as social responsibility, legal and ethical considerations, and environmental impact).

- **Programmes**

All the organisation's consumer-directed activities are reflected in the element of "programmes". It includes the traditional marketing mix and other additional marketing activities that do not fit into the old view of marketing. Whether online or offline, traditional or non-traditional, these activities require integration to achieve multiple objectives for the organisation in a holistic manner.

Each of the new elements in this revised 4Ps acknowledges the consumer as the focus of marketing activities. This focus on the consumer is also a key characteristic of IMC which is being explored in this study (Kliatchko & Schultz, 2014:373). The marketing mindset of transactions and products has evolved into a focus on developing long-term relationships and improving on the resources and competencies that allow for the creation and sustaining of customer value (Grönroos, 2004:108; Luck & Moffatt, 2009:313). Value is the central concept in the consumer-focused approach and it is disseminated throughout the organisation's marketing processes – especially in marketing communications (now incorporated within the "programmes" element of the new 4Ps and serving as a key element of IMC). Providing motivation for this study, the

value concept (with consumer-focus) has been adopted by many industries, used not just to sell tangible products and intangible services, but people – such as musicians – as well (Thrassou *et al.*, 2012:92).

### **2.2.3 Marketing communications**

The “organisation sells – consumer buys” way of thinking is in contrast with a different marketing mindset seen towards the end of the 20<sup>th</sup> century. Duncan and Moriarty (1998:2) emphasised that marketing mix elements should not be used as a way to persuade consumers to buy the product, but rather to communicate with them. The concept of persuasion as a marketing goal is outdated – in that it still has its roots in transactional marketing – and manipulative. It comes from a mindset of one-way communication that neglects the contemporary relationship-building viewpoint of today’s marketers. Communications are meant to inform, answer and listen to customers, as opposed to persuading them, and it is through communication that long-term relationships are built between the consumer and the brand (Duncan & Moriarty, 1998: 2; Turri, Smith & Kemp, 2013: 201). In carrying out this study, the marketing communications practices of South African musicians as brands are explored for the purposes of discovering the approach that is being adopted: transactional (products) or relational (consumers).

Luck and Moffatt (2009:314) agree that continuing to use the persuasive, transactional approach to marketing in the 21<sup>st</sup> century will do more harm to a company because of the internal focus and outbound communications (Shultz & Patti, 2009:202). When persuasion, although important in marketing, is considered the primary goal, too much emphasis is placed on transactions and the short term (Duncan & Moriarty, 1998:2). Persuasion is one-way and intends to inform, persuade and remind. However, today’s marketing is characterised by the formation of long-term relationships with the consumer and the provision of value to the consumer. It uses a relational approach to communication that attempts to inform, listen and respond (Luck & Moffatt, 2009:313; Porcu *et al.*, 2012:315). In fact, Porcu *et al.* (2012:318) consider communication to be a crucial and strategic element in building relationships with customers and stakeholders. As human brands, musicians should then carefully consider their communications in building long-term relationships.

According to Kotler and Keller (2016:580), “marketing communications are the means by which firms attempt to inform, persuade, and remind consumers – directly or indirectly – about the products and brands they sell.” They embody the voice of the brand and serve as the means with which organisations establish a dialogue with their consumers. Marketing and corporate communications are the means with which the organisation can connect with its consumers by communicating ideas and seeking to impart specific perceptions of brands, products, and services to its stakeholders (Porcu *et al.*, 2012:314). Marketing communications perform other functions, including (Keller, 2001:822; Keller, 2009:141):

- providing detailed product information or addressing other issues;
- informing the consumer of the benefits and values associated with purchasing the product or service;
- telling or showing how, why, where and when a product is used, and by what type of person;
- educating the consumer about the organisation that provides the product or service, what the organisation and the brand stand for; and
- providing incentives or rewards for trial or usage.

Through associating a brand with a specific person (such as the musician), place, experience or thing, marketing communications allow marketers to instil products and services with additional meaning and value beyond typical physical and technical specifications. By doing so, marketing communications contribute to brand equity (by establishing the brand in memory and creating brand image), customer loyalty and increased sales (Keller, 2001:822; Keller, 2009:141; Kotler & Keller, 2016:583). Porcu *et al.* (2012:340) further believe that marketing communication outcomes positively influence the financial results of the organisation. If the effective implementation of marketing communications has these positive outcomes, the implication is that a cultural entrepreneur (a musician) would benefit by learning to manage them strategically.

In order to have the most positive impact on the organisation's finances, marketers need to evaluate which experiences and impressions will have the most influence and at which stage of the buying process. Through this understanding, they will be able to

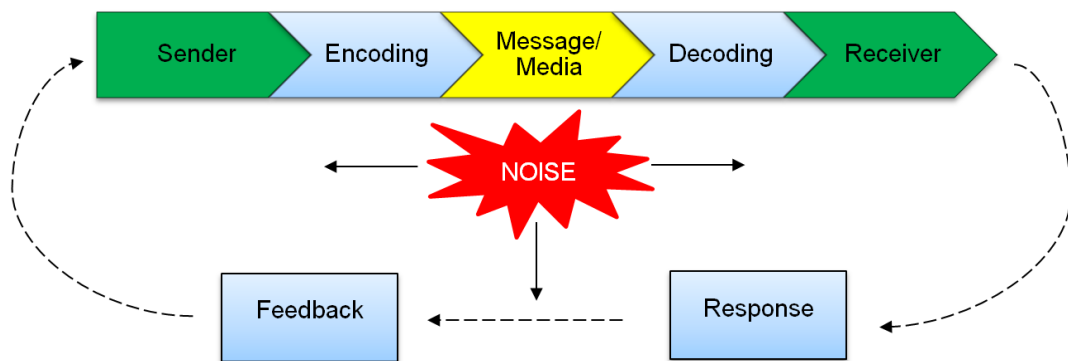
more efficiently allocate funds to communication programmes that have been designed and implemented appropriately (Keller, 2009:146). At the same time, marketers must keep in mind that today's consumers use a large proportion of the various communication mediums concurrently, sometimes simultaneously, and – it is assumed – synergistically (Reinold & Tropp, 2012:119). Therefore, a consistent message must be delivered through the integration of these communication activities to achieve strategic positioning. To provide this integration, the marketer must analyse every potential interaction that the organisation, brand, products, and services may have with its customers, and vice versa (Keller, 2009:146). Further, as the business environment has become increasingly competitive, the benefits of employing open, transparent and interactive marketing communication that is integrated holistically throughout the organisation are being realised (Luck & Moffatt, 2009:314).

Perhaps the most important aspect of marketing communications is that they serve to position the product, or brand, in the mind of the consumer – also known as the brand image (Thrassou *et al.*, 2012:284). A musician can be considered to be a human brand and marketing communications, when used effectively, promote brand awareness, contribute to increased consumer loyalty, engender positive feelings towards the organisation (or brand) and, as a result, add to brand equity and higher sales (Kotler & Keller, 2012:478). The tools of marketing communications used to accomplish these goals include advertising, direct marketing, interactive marketing, promotions, event marketing and sponsorship, publicity and public relations, personal selling, and word-of-mouth (Keller, 2001:820-821; Keller, 2009:142; Kotler & Keller, 2016:580; Thrassou *et al.*, 2012:284). It is these tools that will be explored as part of the secondary objectives of this study, which seeks to discover which tools are used by practising South African musicians and what these musicians experience when using them.

#### **2.2.4 The tools of marketing communications**

A variety of communication tools (such as advertising and promotion) are available for the marketer looking to construct a marketing communication programme. However, it is important that marketers consider their communication tools within the broader communication process prior to selecting the media mix. Figure 2.1 displays the traditional communication process with nine key factors in effective communication. It consists of the two major parties (sender and receiver), two major tools (message and

media), four major communication functions (encoding, decoding, response and feedback) and a last element – noise – that represents the random and competing messages that can interfere with the intended communication (Kotler & Keller, 2016:584-585).



**Figure 2.1: Elements in the communication process**

**Source:** Adapted from Kotler & Keller (2016:585)

The senders must know what audiences they want to reach and the ideal responses they want to receive. They must encode their message in such a way that the target audience can decode it, and transmit the message through media that reaches this audience. The sender should ensure that there are feedback channels in place to receive the audiences' responses. The message should be presented to the audience in such a way that it can negate the effects of competitors' messages communication (Kotler & Keller, 2012:480; Kotler & Keller, 2016:585). Selecting the right communication tools and managing them effectively can assist a musician in capturing their audiences' attention.

According to Keller (2001:820), a communication tool includes any marketer-initiated form of communication that is related directly or indirectly to the brand. In traditional literature, there are two types of communication tools: above- and below-the-line. The first, above-the-line, involves mass or conventional media, while the second involves non-conventional media. This "line" has become largely irrelevant – though the tools are still being developed separately, leading to uncoordinated implementation. Marketers need to consider communication from a strategic perspective to achieve desired synergies to leverage stakeholder relationships in terms of brand equity and financial performance (Porcu *et al.*, 2012:314). To be strategic, marketers must: be

media neutral and consider all possible communication tools; maximise the effects of these communication tools by mixing and matching them (synergy); and make sure that interactive (technology-based) marketing plays a significant and appropriate role in the overall marketing communications programme (Keller, 2009:151-152; Schultz & Patti, 2009:76). The need to be media neutral is reflected in previous research in the music industry, which shows the dependence of new media on more traditional media platforms in order to stand out in the crowd. Musicians then need to consider both traditional and new media in their marketing communications. Still, these new and emerging media technologies have been shown to have a significant role in the music industry (Leenders *et al.*, 2015: 1812-1811).

There are two distinctions to be made as a result of new technologies – marketers can deliver digital content through the traditional channels of television and radio, and they can use digital media diffused through the internet or mobile technology where interaction is permitted and encouraged (Truong, McColl & Kitchen, 2010:711). Ewing (2009:108) considered these technologies as five enablers towards the age of consumer empowerment, namely:

- mobile devices and ever-present wireless networks;
- viral (peer-to-peer, consumer-to-consumer) marketing;
- consumer-generated content (e.g. YouTube and Facebook);
- virtual worlds (e.g. Second Life); and
- co-created brand meaning because of these.

These new ways of communicating with the consumer also allowed consumers to communicate with each other, and increasingly with the marketers in return. Consumers could now choose when, where and how to process communications, and further, they could choose whether to process them at all. Effectively, these technologies allowed consumers to become active participants in the communication process, instead of being passive receivers of traditional media (Batra & Keller, 2016:122; Keller, 2009:141; Schultz & Patti, 2009:76).

Consumers are continuously adopting more media technologies, therefore increasing the amount of time that they spend with media. Furthermore, consumers are using this



media simultaneously – watching TV whilst going online and even reading a magazine as well. Technology has even developed to such a point that advertising is customised using a person's geographic location on their handheld device (Mulhern, 2009:90). It has also become necessary to view digital media as a way to interact with individual consumers and social clusters, and not as media channels that need management on their own. Digital media should be viewed as an interactive web of patterns and connections that can be monitored and participated in, but not entirely managed (Mulhern, 2009:98-99).

The increase in digital channels has also increased the ability to reach consumers. Together with the low cost of digital media, smaller organisations and entities (such as independent musicians) have capitalised on this opportunity – leading to an increase in the number of choices for consumers (such as the large variety of songs on iTunes, for example), and as a result, a decrease in brand preference. Email, internet searches and social media have allowed retailers to engage with consumers by offering promotions, short-term deals, and coupons. Furthermore, the internet has created greater transparency, allowing consumers to access information about product offerings beyond what is offered through traditional channels. Consumers can even make price comparisons at any point during the purchasing process using mobile technology. Therefore, the decrease in brand preference and loyalty is possibly explained by the fact that the digital age has allowed consumers easy access to price information, peer reviews, and increased choice sets (Schultz *et al.*, 2012:15-16).

The above digital channels fall within the eight main media types of communication that make up the marketing communications mix. They are made up of both mass media communication and personal modes of communication (Keller, 2009:141). Table 2.1 reflects the broad communication types (eg. advertising and direct marketing), their individual media types (eg. TV, radio, and newspapers), as well as the characteristics of each. Marketers must be objective when considering the different media, evaluating all the possible communication tools, and mixing and choosing them while bearing in mind that there may be a variety of different interactions between the tools that can have a significant effect on consumer response (Keller, 2009:151-152). Musicians and music organisations would utilise concert sponsorships, live events, and websites as a combination of possible communication tools, for example.

**Table 2.1: Marketing communication mix**

Communication Types	Description	Platforms	Characteristics
<b>Advertising</b>	Any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor.	<u>Media advertising</u> <ul style="list-style-type: none"> <li>- TV, radio, newspaper, and magazines</li> </ul> <u>Place advertising</u> <ul style="list-style-type: none"> <li>- Bulletins, billboards, posters, cinema, and transit</li> <li>- Point-of-purchase advertising</li> <li>- Shelf talkers, aisle markers, shopping cart ads, and in-store radio or TV</li> </ul>	<ul style="list-style-type: none"> <li>- Extensive reach</li> <li>- Amplified expressiveness through the creative use of print, sound, and colour</li> <li>- Controlled by the marketer</li> </ul>

Communication Types	Description	Platforms	Characteristics
<b>Direct and database marketing</b>	Use of mail, telephone, fax, email or internet to communicate directly with, or solicit response or dialogue from, specific customers and prospects.	<ul style="list-style-type: none"> <li>- Mail, telephone, broadcast media, print media, and computer-related</li> </ul>	<ul style="list-style-type: none"> <li>- The message can be customised towards the customer</li> <li>- Up-to-date and compiled quickly</li> <li>- Changeable depending on response received (interactive)</li> </ul>
<b>Online and social media marketing</b>	Online activities and programmes designed to engage customers or prospects and directly or indirectly raise awareness, improve image, or elicit sales of products and services.	<ul style="list-style-type: none"> <li>- Electronic shopping, email, company blogs, and websites</li> <li>- Facebook and Twitter messages, YouTube channels and videos</li> </ul>	<ul style="list-style-type: none"> <li>- The message can be customised towards the customer</li> <li>- Up-to-date and compiled quickly</li> <li>- Changeable depending on response received (interactive)</li> </ul>

Communication Types	Description	Platforms	Characteristics
<b>Sales promotions</b>	A variety of short-term incentives to encourage trial or purchase of a product or service.	<u>Trade promotions</u> <ul style="list-style-type: none"> <li>- Trade deals &amp; buying allowances, point-of-purchase display allowances, push money, contests and dealer incentives, training programmes, trade shows, and cooperative advertising</li> </ul> <u>Consumer promotions</u> <ul style="list-style-type: none"> <li>- Samples, coupons, premiums, refunds/rebates, contests/sweepstakes, bonus packs, and price-offs</li> </ul>	<ul style="list-style-type: none"> <li>- Attention-getting</li> <li>- Incentives that give value to the customer</li> <li>- Distinct invitation to engage in a transaction in real-time.</li> </ul>
<b>Event marketing, experiences, and sponsorship</b>	Company-sponsored activities and programmes designed to create daily or special brand-related interactions.	<ul style="list-style-type: none"> <li>- Sports, arts, entertainment, fairs and festivals, and cause-related activities</li> </ul>	<ul style="list-style-type: none"> <li>- Consumer is personally invested (relevance)</li> <li>- Actively engaging</li> <li>- Embedded invitation to consume the product/service</li> </ul>

Communication Types	Description	Platforms	Characteristics
<b>Publicity and public relations</b>	A variety of programmes designed to promote or protect an organisation's image or its individual products and/or services. Publicity does not fall within the organisation's scope of control, nor is it paid for.	<ul style="list-style-type: none"> <li>- Press kits, speeches, seminars, annual reports, company magazine, community relations, and so on</li> </ul>	<ul style="list-style-type: none"> <li>- High credibility from impartial news stories</li> <li>- Ability to reach hard-to-find buyers</li> <li>- Storytelling (dramatisation)</li> </ul>
<b>Personal selling</b>	Face-to-face interaction with one or more prospective purchasers for the purpose of making presentations, answering questions and procuring orders.	<ul style="list-style-type: none"> <li>- Sales presentations, sales meetings, incentive programmes, samples, and fairs and trade shows</li> </ul>	<ul style="list-style-type: none"> <li>- Personal interaction</li> <li>- Cultivation of various relationships</li> <li>- Direct response of consumer</li> </ul>
<b>Word-of-mouth</b>	People-to-people oral, written or electronic communications that relate to the merits or experiences of purchasing or using products or services.	<ul style="list-style-type: none"> <li>- Person-to-person, chat rooms, blogs, and so on</li> </ul>	<ul style="list-style-type: none"> <li>- Influential</li> <li>- Personal</li> <li>- Timely (wanted by the consumer)</li> </ul>

Communication Types	Description	Platforms	Characteristics
<b>Mobile marketing</b>	A particular form of online marketing that places communications on consumers' cell phones, smart phones, or tablets.	- Text messages, online marketing, and social media marketing	<ul style="list-style-type: none"> <li>- Influential</li> <li>- Pervasive (phones are carried everywhere)</li> <li>- Timely (wanted by the consumer)</li> </ul>

**Source:** Adapted from Keller (2001:820-821); Keller (2009:142); Kotler & Keller (2012:478-479 & 490-492); Kotler & Keller (2016:582 & 597); Thrassou *et al.* (2012:284)

Media planning has become more about establishing patterns of interactions with consumers rather than picking from the variety of media options listed above (Mulhern, 2009:91). These media act as touchpoints between the consumer and the brand (also known as brand contacts), and the organisation's use of each media touchpoint, and the way in which they integrate multiple touchpoints to deliver a holistic marketing communications campaign, delivers an impression that can strengthen or weaken a consumer's view of the organisation and impact on brand equity and sales (Kotler & Keller, 2016:582-583). This study will identify which of the communication types (listed in Table 2.1) are used by practicing musicians in the South African music industry in interacting with their consumers. Table 2.1 also shows how traditional media touchpoints have generally remained in use and new forms of media touchpoints have been added over the years to support integrated marketing campaigns (Quesenberry, Coolsen & Wilkerson, 2012:68).

The digital revolution had a major impact on media, allowing news, information and advertising to be freely disseminated whereas previously it was confined to print and broadcast infrastructures (Mulhern, 2009:85). Interactive electronic media has allowed companies to better interact with their current consumers and reach completely new markets at a drastically lower cost and with higher efficiency, changing the marketing communications process (Argyriou *et al.*, 2006:575-576). This media fragmentation can be seen in the following examples (Keller, 2001:819-820):

- Where television used to include a limited number of networks, today's viewing is seen via new network, cable, satellite, and independent stations. Consider South Africa's SABC channels, which were followed by M-Net, who in turn has been largely overtaken by DSTV.
- New communication paths have become more integral to an organisation's survival and include sports and other event sponsorships, in-store advertising, product placement within television and movies, and interactive electronic media. Facebook, for example, became not only an additional place for advertisements and banners, but an avenue for direct dialogue between the organisation and its consumers.

The focus on digital media is because of the changing ways in which consumers search and use information to inform their purchasing decisions. The internet is now commonly used to buy products and search for product information using search engines, organisation websites, mobile applications and brand communities. The prevalence of social media (YouTube, Facebook, Instagram and Twitter) is now commonplace in the formation of consumer opinion about products and brands (Voorveld, Smit, Neijems & Bronner, 2012:30). Digital interactions have become much more important (Kliatchko & Schultz, 2014:382). It is therefore crucial that the right media mix be used (Voorveld *et al.*, 2012:30).

Kliatchko and Schultz (2014:379) found that digital media should be used as the common element in marketing communication programmes, and those campaigns that use multimedia communication touchpoints, as opposed to single-touchpoint campaigns, are especially effective (Quesenberry *et al.*, 2012:68-69). New ways of communication have extended the ability to personalise the content of messages, the timing, and the location they are received at, allowing marketers to select multiple communication types to accomplish specific communication objectives (Batra & Keller, 2016:122).

It is now common for marketers to use a wide range of touchpoints to deliver marketing communication messages, although TV is still a dominant media in less developed markets (Kliatchko & Schultz, 2014:382). Even well-developed countries, such as the USA, Canada, and Australia, grapple with integrating offline and online communication due to a history of mass marketing. The ideas of traditional, mass-media delivered, outbound communications – in which a large number of today's marketers have been trained – are contrasting with current, inbound and consumer-controlled systems of new media and instant, electronic word-of-mouth (Schultz & Patti, 2009:77).

Quesenberry *et al.* (2012:66) found an increasing use of public relations and interactive media touchpoints since 1998. Those campaigns that were using public relations and interactive media were also increasingly winning awards. In 1998, none of the studied Effie-winning campaigns used interactive media while 98% of these campaigns were using an interactive touchpoint by 2010. Public relations saw a corresponding increase in usage, from 25% to 60%, suggesting that the two media were linked to a successful integrated multimedia marketing effort. Conversely, Schultz *et al.* (2012:7) found that



the rise of social media adoption correlated with a decrease in brand preference. However, this correlation does not imply causation, though it should still be considered when adopting a digital media campaign as digital media has massive ramifications for the practice of IMC (Mulhern, 2009:92).

The use of TV as a dominant media, preference for traditional mass media, increasing use of public relations and interactive media, as well as effectiveness of social media on brand preference, are highlighted as developments in the marketing research that may be reflected in the music industry. Research has yet to clearly explore the different strengths and weaknesses of different media in influencing different communication outcomes, however, and it has yet to direct marketers on the best sequence to use old and new media in a clear and integrated manner (Batra & Keller, 2016: 123).

Whatever multimedia campaign is adopted, its effectiveness will be higher when an organisation uses IMC, indicating a strong relation between IMC and marketing communication performances (Porcu *et al.*, 2012:336). IMC has provided a consumer-oriented focus for strategic communication (Mulhern, 2009:92). Further, its additional focus on media integration and measured outcomes has placed IMC in the position to lead the development of the next wave of media planning tools (Mulhern, 2009:95). Kitchen and Schultz (2009:202) support this belief that IMC is one of the tools that can assist marketers in an interactive, customer-driven, and rapidly evolving marketplace. As an industry that has already been highlighted as being largely impacted on by evolving media and consumer-control (Kotler & Keller, 2016:47-49), the importance of IMC for musicians and music-related organisations is highlighted.

## **2.3 INTEGRATED MARKETING COMMUNICATIONS**

According to Kotler and Keller (2016:580), marketing communications embody the voice of the brand and serve as the means with which organisations establish a dialogue with their consumers. By using marketing communications, interaction with a brand can evoke consumers' associations with an individual, a place, an experience or thing which allows marketers to instil more meaning or value into a product or service than the physical specifications or qualities (Keller, 2001:819). As a result, marketing communications have the ability to increase sales and engender consumer loyalty (Keller, 2001:822). It is for this ability that marketing communications form the basis for

this study. This study will explore whether South African musicians use multiple marketing communications tools, the way in which they use them, and whether the principles of IMC are applied. By examining the South African music industry through an IMC framework, this study speaks to a strategic marketing level by working towards increased brand messaging and positioning as well as enhanced consumer loyalty through synergism (Barker, 2013:103).

The integration of tangible evidence to counteract the inherent intangibility of the service offering, such as music, involves managing a large range of potential cues in order to ensure a single, overall impression of the service. As a result, all communication media, as well as the messages that these media convey, need to be coordinated to present a singular message that serves to reinforce the service organisation's message and differentiate it from its competitors. This creation of a consistent and singular image is one of the hallmarks of an effective IMC campaign (Carlson *et al.*, 2003:70). IMC does not subscribe to the traditional marketing communications goals of persuasion and brand-building, but instead aims to build relationships with customers. Instead of the elements of marketing communications working independently, IMC aims to have them work together to deliver a single-minded and unified message (Zvobgo & Melewar, 2011:2-3). IMC assists in marketing accountability by connecting these communication tools to an organisation's goals and profitability, consistently delivering the organisation's overall messages and selling points – a goal that is especially important to services marketing (Von Freymann, 2010:390).

IMC is often focused on a product-oriented market, but it also has great potential for those organisations operating in a different marketplace (Luck & Moffatt, 2009:322). It is a potentially vital tool to assist service marketers in combatting the issues surrounding the marketing of a product which is considered to be inherently risky due to its intangibility. This very intangibility makes it difficult to establish a strong and consistent perception of the service offering in the minds of consumers – a difficulty that is counteracted through tangibilised advertising (providing factual information, using visualisation to create vivid mental imagery, or establishing linkages between physical cues and the service offering through interactive imagery). These communications aim to evoke a strong image of the service product in the minds of

consumers, as well as potentially contributing to customer databases by inducing consumer responses (Carlson *et al.*, 2003:71).

Traditional marketing communications have become too expensive and ineffective. IMC has become a necessary concept for organisations to grasp as the marketing environment becomes more and more competitive (Zvobgo & Melewar, 2011:1). Marketing communications require integration to become a strategic activity. All the potential interactions – or touch points – between the organisation and the consumer need to be examined to ensure that a consistent message is delivered (Keller, 2009:146). This “one sight, one sound” practice of marketing communications introduced the first phase of IMC. However, the belief was still that marketing organisations developed and controlled marketing communications in an outbound, or “inside-out”, approach – planning would take place within the organisation with the objective to sell outside to the consumer (Kerr *et al.*, 2008:513; Kitchen & Schultz, 2009:198).

Using “one voice” in a marketing campaign can enhance a service’s positioning in the mind of the consumer. This “one voice” is created using IMC, which coordinates the various communication devices (such as brand advertising, sales promotion, direct response communication and so on) to evoke and maintain a clear and consistent position or message. Through these integrated messages, the consumer has the opportunity to access multiple sources of information from which to assess the service offering. By ensuring that response mechanisms are available in these communications, a comprehensive database can be created that will allow for more effective communication efforts in the future. Thus, IMC allows for a perception of tangibility in the service offering, as long as its components are strategically coordinated within the communication programme (Carlson *et al.*, 2003:72).

However, with the proliferation of new media channels in the late twentieth and early 21<sup>st</sup> century, integrating and coordinating these messages has become increasingly difficult (Kitchen & Burgmann, 2010:1). Contemporary consumers are in a constant state of partial attention, often multitasking, and communications can be lost to them (Batra & Keller, 2016:122). As a result, IMC has become about attempting to understand why some marketing communications generate more positivity amongst

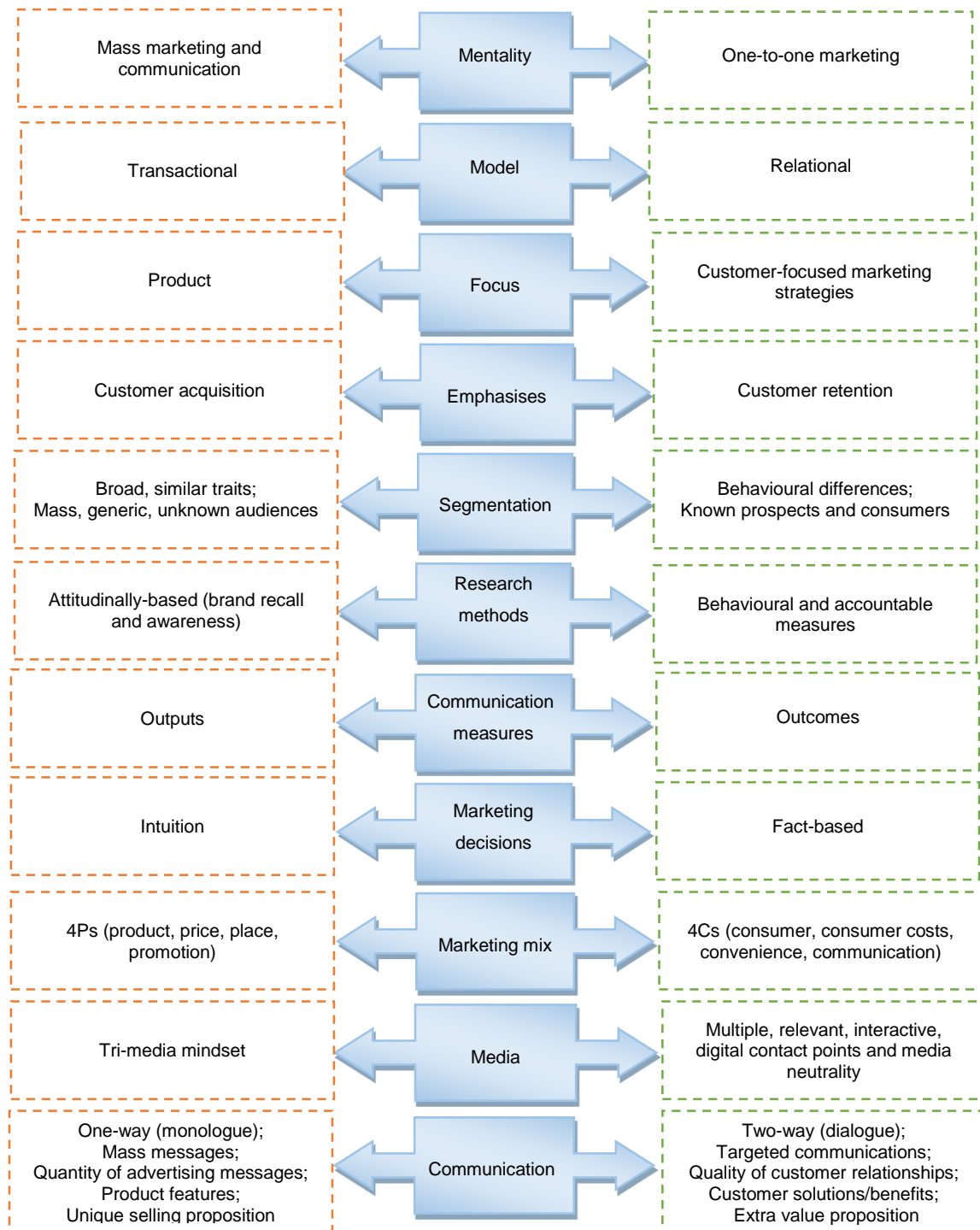
consumers than others, and how to better coordinate these marketing communications (Reinold & Tropp, 2012:113).

In summary, IMC has challenged the traditional planning and operating principles of advertising, sales promotion, direct marketing and public relations. Instead of the traditional “tools-first” approach, a “customer-first” approach became key. IMC asked for coordination and alignment between various functional departments and groups. Generally accepted marketing principles and practices became outdated – a result that caused much resistance from marketing managers (Kliatchko & Schultz, 2014:373). This research will explore whether South African musicians practise traditional marketing communications planning with a tools-first approach, or whether they have adopted the customer-first approach characteristic of IMC with integrated and coordinated messages.

Kliatchko (2008:142) outlined the contrasting views of traditional marketing communications versus IMC. Figure 2.2 depicts these contrasting views and shows the move towards a consumer-centric approach in IMC. This approach starts with, and develops from, a more in-depth understanding of an organisation’s target audience to create marketing and branding objectives and strategies. The entire organisation aligns to meet the needs, wants, desires and marketplace behaviours of the customer.

## TRADITIONAL MARKETING COMMUNICATIONS

## INTEGRATED MARKETING COMMUNICATIONS



**Figure 2.2: Traditional vs integrated marketing communications**

**Source:** Adapted from Kliatchko (2008:142)

Keller (2009:202) believed that IMC is one of the tools that can be used by marketers to cope with a constantly evolving marketplace, characterised by interactivity and a

customer-focus. It is clear that both Keller (2009:202) and Kliatchko (2008:142) are of the mind that traditional marketing communications have many weaknesses, which have been highlighted (in Figure 2.2) against IMC's focus on the recipient of communications. IMC has the ability to weather a host of changes in the marketing communications environment that are having an impact on the organisation's ability to attract, retain, and leverage customers (Reid, Luxton & Muvondo, 2005:12). Further, IMC includes multiple stakeholders in communication planning – internal audiences such as employees, as well as business partners and professionals (retailers, vendors, franchisees, regulators, and reporters) (Mulhern, 2009:95). It is therefore vital that advertisers incorporate the synergistic effects of IMC into their planning processes (Taylor, 2010:161).

However, despite the acknowledged importance of IMC and its active use, the actual concept of IMC is still cause for academic and professional debate (Kitchen, Kim & Schultz, 2008:531). A common issue arises in the literature: there is no commonly accepted definition of IMC (Barker, 2013:105; Kerr *et al.*, 2008:515; Kitchen & Burgmann, 2010:3; Kitchen *et al.*, 2008:543; Kitchen & Schultz, 2009:199; Kliatchko, 2008:140; Luck & Moffatt, 2009:317; Porcu *et al.*, 2012:317; Schultz & Patti, 2009:79).

### **2.3.1 Defining IMC**

The American Association of Advertising Agencies (AAAA), the Association of National Advertisers (ANA), and the American Advertising Federation sponsored the first formal studies on identifying and understanding a combined and coordinated approach to marketing communications. The result of that research suggested a focus on “creating one sight and one sound” within IMC – a concept still practiced today (Schultz, 2011:9). The original AAAA definition, which focuses on the processes of IMC and the strategic integration of the four main disciplines, is still in common use (Kerr *et al.*, 2008:515). Schultz (2011:9) noted the influence of these organisations as connected with traditional advertising – an influence that he suggests has created measurement challenges for IMC as a result.

At the end of the previous section, it was noted that there is still no commonly used definition for IMC – a fact that can be seen through the numerous propositions offered by authors and outlined in Table 2.2.

**Table 2.2: Definitions of IMC**

Writer	Date	Definition
American Association of Advertising Agencies	1989	A concept of marketing communications planning that recognises the added value in a programme that integrates a variety of strategic disciplines – e.g. general advertising, direct response, sales promotion and public relations – and combines these disciplines to provide clarity, consistency and maximum communication impact.
Schultz	1991	The process of managing all sources of information about a product/service to which a customer or prospect is exposed, which behaviourally moves the customer towards a sale and maintains customer loyalty.
Keegan <i>et al.</i>	1992	The strategic coordination of all messages and media used by an organisation to collectively influence its perceived brand value.
Kotler <i>et al.</i>	1999	IMC is the concept under which a company carefully integrates and coordinates its many communication channels to deliver a clear, consistent and compelling message about the organisation and its products.
Keller	2001	The development, implementation, and evaluation of marketing communication options where the design and execution of any communication option reflects the nature and content of other communication options that also makes up the communications programme.
Duncan	2002	A cross-functional process for creating and nourishing profitable relationships with customers and other stakeholders by strategically controlling or influencing all messages sent to these groups and encouraging data-driven purposeful dialogue with them.

Writer	Date	Definition
Schultz & Schultz	2004	IMC is a strategic business process used to plan, develop, execute and evaluate coordinated, measurable, persuasive brand communication programmes over time with consumers, customers, prospects, and other targeted, relevant external and internal audiences.
Kliatchko	2005	IMC is the concept and process of strategically managing audience-focused, channel-centred and results-driven brand communication programmes over time.
Kliatchko	2008	IMC is an audience-driven business process of strategically managing stakeholders, content, channels and results of brand communication programmes.
Bruhn	2008	A process of analysis, planning, organisation, implementation and monitoring that is oriented toward creating unity from diverse sources of internal and external communication with target groups to convey a consistent impression of the company or the company's reference object.
Porcu <i>et al.</i>	2012	The interactive and systematic process of cross-functional planning and optimisation of messages to stakeholders with the aim of communicating with coherence and transparency to achieve synergies and encourage profitable relationships in the short, medium and long term.
Medill School of Journalism, Media, Integrated Marketing Communications	2016	A strategic approach through which organisations drive performance by engaging, serving and communicating with consumers and other constituents. IMC combines qualitative understanding of consumers with large-scale analytics to develop communications and content that build and maintain strong brands. Grounded in advertising and direct media communications, IMC has emerged as the premier way for organisations to manage customer experiences in the digital age

**Source:** Adapted from Barker (2013:105); Medill (2016:4); Kerr *et al.* (2008:515); Keller (2001:825); Kliatchko (2008:140); Luck & Moffatt, (2009:317); Porcu *et al.* (2012:326).



The main concept behind IMC is that various communication elements must be blended synergistically to achieve effective communication that will achieve one or all of three goals – build the equity of the brand, differentiate the positioning of the product or service, or provide information on the offering (Carlson *et al.*, 2003:70). It has further been put forth that there are five specific attributes in the IMC definitions (Kitchen & Burgmann, 2010:3-4):

1. the communication efforts should be directed at customers to affect behaviour,
2. by starting with the customer first when developing a communication strategy, an outside-in approach is utilised,
3. it is important to establish a good relationship between the organisation and the customer,
4. all communication activities should be included and contact points integrated into the strategy, and
5. coordination between communication disciplines is needed to create a competitive brand.

Kliatchko (2009a:8) expounded on what he considered to be the five hallmarks within the definitions:

1. coordination and synergy of marketing communication disciplines, channels and tools,
2. consistency and coordination of marketing communication messages for maximum communication impact,
3. understanding and building profitable relationships with multiple audiences and its brands,
4. IMC measurement from communication effects to behavioural and financial results, and
5. Strategic management of marketing communications planning.

Kliatchko's (2009a:8) five hallmarks reflect a decidedly more strategic nature than those outlined in Kitchen and Burgmann (2010), which only examine the customer, not all stakeholders, and neglect the measurement of IMC results. These additional

elements are integral to Kliatchko's (2008:144-145) "four pillars of IMC": stakeholders, content, channels, and results.

In essence, IMC does not take place in a vacuum – it operates in a broader environment that includes all communication efforts, not just traditional media, as well as product and service encounters (Finne & Grönroos, 2009:179). It should also be emphasised that there are many other stakeholders, besides customers, that are involved in IMC – employees, channel members, media, and suppliers, to name a few (Luck & Moffatt, 2009:311). Specifically, the use of the term "cross-functional process," implies that all departments and external entities must work together in the planning and management of the relationship (Porcu *et al.*, 2012:323).

The original AAAA definition emphasised the process of IMC and was tactical in nature. However, as the research on IMC matured, its audience grew from consumers to stakeholders, brand and relationship building became its goal, and its nature shifted from tactical to strategic. From the traditional marketing communications, any touch point between the stakeholder and the organisation was considered to be communications that needed to be managed and integrated (Kerr *et al.*, 2008:515-316). The more recent definitions look at IMC as both tactical and strategic: tactical in the short-term activities that are carried out in the implementation of marketing's strategic objectives, and strategic in its emphasis on identifying opportunities for building sustainable competitive advantage (Porcu *et al.*, 2012:327). For the purposes of this study, IMC will be defined according to the definition given by Medill (2016:4):

*A strategic approach through which organisations drive performance by engaging, serving, and communicating with consumers and other constituents. IMC combines qualitative understanding of consumers with large-scale analytics to develop communications and content that build and maintain strong brands. Grounded in advertising and direct media communications, IMC has emerged as the premier way for organisations to manage customer experiences in the digital age.*

This definition was chosen both because of it is the most recent definition, and because the journal from which it originates is focused on the theoretical topic of IMC.

### **2.3.2 IMC as strategy**

Marketing communications were previously planned and measured on a medium-by-medium basis – one for advertising, one for public relations, one for sales promotion, and so on (Ewing, 2009:106). Integration was the initial response to the demand for more tools to reach target audiences. It referred to the development of unified, consistent, tactical solutions that expanded on traditional communication channels (Groom, 2011:147). From a holistic point of view, it is known that by using multiple communication elements and multiple channels, the effects of the individual elements are either enhanced or diminished through network or other effects – a concept known as synergy. To achieve synergy, it is important that the principle of a “single voice” be applied – the starting point of IMC. As a result, understanding how the various communication activities work together or in combination, and how to measure these effects, is a crucial issue in IMC research (Barker, 2013:103; Kitchen & Schultz, 2009:201; Luck & Moffatt, 2009:320; Schultz, 2011:7).

To work toward synergy, a combination of communication tools (or options, or media) must be strategically selected to deliver a greater return than any one of those media used in isolation. Through rigorous media and strategic planning, the integrated campaign should be greater than the sum of the individual parts (Ewing, 2009:106-107). Integrated marketing makes use of all the communications tools available, whilst strategic planning involves making the best selection of these tools for each target audience (Lauer, 2007:14). There are six criteria against which communication tools must be evaluated. These criteria are: coverage, contribution, commonality, complementarity, conformability, and cost, summarised in Table 2.3.

**Table 2.3: Criteria for an effective marketing communication programme**

Criteria	Description
Coverage	The proportion of the audience that is reached by the communication tool, as well as the proportion of overlap between the communication tools – to what extent are we reaching our target market? Are the same consumers that we reached using the other communication tool also being reached with this one?
Contribution	The inherent ability of marketing communication to create the desired response and communication effects from consumers in the absence of exposure to any other communication tool. This relates to the main effects of that tool in terms of how it impacts on consumers' processing of a communication, and resulting outcomes (e.g. building awareness or eliciting responses).
Commonality	The extent to which common associations are reinforced across multiple communication tools. This is the extent of shared meaning that each communication tool is conveying ("single voice").
Complementarity	The degree to which different associations and linkages are emphasised across communication tools. The ideal marketing communication programme would ensure that the communication tools chosen are mutually compensatory and reinforcing to create desired consumer knowledge structures (multiple attributes are linked to the brand image).
Conformability	Referring to the degree to which a marketing communication tool works for different groups of consumers, such as those that have encountered the marketing message, and those that have not. It is critical that there is an ability to communicate with both of these groups of consumers.

Criteria	Description
Cost	Evaluations of the communication tools on all the preceding criteria must be weighed against their cost, leading to the most effective and efficient communication programme.

**Source:** Adapted from Keller (2009:150-151); Kotler & Keller (2016:601)

As can be seen from Table 2.3, selection of communication tools for IMC requires careful planning. Communication tools should be infused with strategic intent and not short-term operational convenience (Donlan & Crowther, 2014:298). Barker (2013:106) proposed that communications be aligned with both the corporate brand of the organisation and its strategic intent in order to ensure its adaptability in a turbulent environment. The IMC concept has evolved from what once was a decidedly tactical tool to an important strategic element involving the entire organisation and orienting it towards a customer-based perspective (Porcu *et al.*, 2012:342).

### **2.3.3 IMC in practice**

The primary objective of this research was to explore the integrated marketing communications practices of South African musicians in brand promotion. In an effort to achieve this objective, this section discusses the application of IMC using studies that have explored IMC in practice, though none were found relating specifically to the music industry.

Ewing (2009:112) noted that while it is possible that marketing communication practitioners are utilising the practice of IMC without realising it, it is still not a universally well-understood or implemented concept. There has been an increase in university-level courses that reflect the interest and recognition of IMC as a strategy and as a brand-building mechanism, showing that, theoretically, it is understood and taught, but there is limited understanding of the practice of IMC (Ewing, 2009:112; Kerr *et al.*, 2008:512).

Kliatchko and Schultz (2014:380) undertook to discover the applications of IMC in the real-world environment. They discovered that, while a large proportion of their respondents do not use the exact term “IMC”, other terms were used, such as: integrated thinking, integrated planning, integrated marketing, full service, 360, or simply integration. However, *all* interviewees agreed that they did practice IMC in their organisations at varying degrees.

IMC is being taken seriously and used by agencies across the globe. Notably, both advertising and PR agencies have been developing and implementing IMC programs (Kitchen *et al.*, 2008:543). Both these agencies, and the clients thereof, practice three key common IMC concepts: the use of multiple media in planning and delivering marketing communications messages; the focal importance of understanding the consumer in order to plan and execute marketing communications; and the use of proprietary frameworks or processes for IMC planning (including measurement tools) (Kliatchko & Schultz, 2014:382).

In an article by Kerr (2009:131), it was found that there was a general belief that IMC research was *not* informing IMC practice, and that the industry had no interest, or found no value, in what academics were researching. Kerr felt that the industry was using the language and concepts of IMC without attempting to understand the academic interpretation of IMC. On the other hand, it may have been that IMC practice was ahead of the academic theory and, instead, academic research needed to invest in understanding practitioner research (Kerr, 2009:131). Conversely, a more recent study by Kliatchko and Schultz (2014:384) found a general consensus between industry practitioners and academics on the understanding and practice of IMC in organisations.

Specifically, the study by Kliatchko and Schultz (2014:385) found that there are some key ideas of IMC that are agreed on in both academia and industry:

- IMC is a strategic process, rather than a tactical one, and encompasses the integration of not only marketing communications, but of the entire organisational process as a whole – including all functional areas within the organisation.
- IMC is consumer-centric, with its entire process of planning and integration being anchored on a deep consumer understanding. The consumer is the constant

reference point in all decisions. This refers not only to the external consumer, but to internal stakeholders as well.

- IMC strategically uses and invests in appropriate contact points or media channels to successfully deliver brand content or messages to target audiences in a consistent and coordinated manner.
- Lastly, IMC involves measuring and tracking the efficiency of programmes and their financial contributions to overall business success.

It is the measurement of IMC effectiveness that has presented marketers with a challenge. While IMC is accepted as offering significant value to clients and to agencies, like its definition there is no widespread and accepted tool of measurement (Reinold & Tropp, 2012:114; Zvogbo *et al.*, 2011:4).

#### **2.3.4 Measuring the effectiveness of an IMC campaign**

It was typical for marketing communication planning and results to be measured on a function or a medium-by-medium basis – one measure for each communication tool. This habit has spread to new electronic media, with one measure for web, another for mobile, and another for word-of-mouth. However, it has been established that customers use all these communication systems simultaneously. It is therefore necessary to measure the impact and effect of these systems in an integrated manner (Schultz & Patti, 2009:81). Further, Kliatchko and Schultz (2014:387-388) propose that, instead of attempting to measure the impact of marketers' activities, it would be better to measure the activities of customers – especially in terms of media usage, purchasing behaviours, and how they are combining the variety of media forms available to them. In other words, the focus should be on consumer consumption as opposed to marketer distribution (customer access and use of media forms instead of the media forms that the marketer is using).

Reinold and Tropp (2012:115) reviewed those existing measurement tools and found that – while there are a considerable number of tools measuring the quality of an organisation's communications – there is no specific method that measures the results of IMC with respect to content and channels from a customer-centric perspective with clear metrics and resulting managerial recommendations. Despite IMC's importance

to an organisation's brand image, there is a clear gap in the range of marketing auditing-tools.

This lack of tools to measure the effectiveness of an IMC campaign would therefore make it difficult to assess the success a musician may have had in applying IMC for brand promotion. However, this study focuses on discovering whether South African musicians do, in fact, employ IMC in communicating their brand with their consumers, and does not attempt to measure the success of these practices.

## **2.4 BRANDS AND BRANDING**

As stated in the introduction of this dissertation, musicians should view themselves as cultural entrepreneurs who convert their own human brand into a business (Wilson & Stokes, 2005:367). A brand is a product or service whose attributes differentiate it in some way from other products or services designed to satisfy the same need, whereas branding is the process of empowering products or services with the power of a brand. Branding creates mental structures that assist consumers in organising their knowledge about products and services in a way that simplifies their decision making and, in doing so, provides value to the organisation (Kotler & Keller, 2016:322-323).

Brands and branding are vital to the success of the organisation and, it would therefore be assumed, to the success of the musician. Musicians in all stages of their careers use their personal (or human) brand to promote themselves (Turri *et al.*, 2013: 202). If the brand is the critical competitive advantage to be communicated through communications programmes (and this study proposes that this is especially the case for a musician, who uses their human brand to interact with their stakeholders), then it is even more critical that integration not only concern the visual and graphic elements, but that it moves to become strategic and managerially oriented. The key for branded people, products and services is to enable an emotional connection between the brand and the consumers – a challenging and complex process – to develop commitment to the brand (Turri *et al.*, 2013: 202-203). As part of building this connection, there must be close alignment between the branding unit and marketing communicators (Kitchen & Schultz, 2009:200-201).



#### **2.4.1 Brand knowledge, brand image and brand equity**

As it is generally more expensive to acquire new customers than it is to keep existing ones, loyalty becomes the goal that organisation's efforts at building and promoting a strong brand are aimed at (Thrassou *et al.*, 2012:286). The brand must deliver what the communications promise to create and maintain consumer loyalty (Kitchen & Schultz, 2009:201). To begin creating loyalty, an organisation needs to generate brand knowledge (Reinold & Tropp, 2012:119). Brand knowledge encompasses all the thoughts, feelings, perceptions, images and experiences that become a set of associations linked to the brand in the consumers' memory (Keller, 2009:143). Customers gain it through contact with the brand, either by using it or by specific communication efforts (Reinold & Tropp, 2012:119).

Brand awareness and brand image are two main components of brand knowledge. Brand awareness concerns the strength of the brand essence in consumers' memory, gauged by the ability of the consumer to recall or recognise the brand under a variety of conditions. Brand image, on the other hand, involves consumers' perceptions of, and preferences for, a brand as a result of the various brand associations held in their memory (Keller, 2009:143). It can affect the processing and recall of information, serve as a point of brand differentiation, and create positive attitudes and feelings towards the brand – incentivising the decision to buy (Šerić. & Gil-Saura, 2012:829).

The belief in the brand image's strong influence on buying behaviour is widespread (Argyriou *et al.*, 2006:581). This belief has led companies to spend massive amounts of time and money on the introducing of new brands, promotion of existing brands, and acquisition of rival brands (Thrassou *et al.*, 2012:286). Building a strong brand image allows for value creation in the organisation, even if this value is based more on perceptions than reality. These perceptions are shaped using a variety of marketing communication tools (Thrassou & Vrontis, 2009:508; Thrassou *et al.*, 2012:290).

Brand associations that are positive, unique and strong are vital as differentiators that contribute towards brand equity. Furthermore, they result in differential effects such as enhanced loyalty, price premiums and more favourable price elasticity responses, greater communication and channel effectiveness, and growth opportunities through extensions and licensing (Keller, 2009:143).

Brand strength is often measured using brand equity, which is associated with the intangible side of organisational performance measures (Argyriou *et al.*, 2006:578). Brand equity is the added value given to products and services by consumers. It may be conveyed in the way that consumers think, feel, and act when referring to the brand, as well as in the prices, market share, and profitability it commands (Kotler & Keller, 2016:324). Both brand equity and sales can be contributed towards by using effective marketing communications – which can create awareness of the brand, link the correct associations to the brand image in consumers' memory, incite positive brand feelings, and facilitate stronger consumer-brand connections (Keller, 2009:145-146).

To be effective, the communication tools should be measured against effectiveness criteria (how well they work) and efficiency criteria (their cost). These considerations are especially important when deciding on strategies to improve brand awareness. The marketer needs to decide on communications that will cause the consumer to notice and pay attention to the brand – which can be anything from sponsorships to advertising – to increase brand awareness through recognition. However, to ensure brand recall, the communication efforts need to be more intense and elaborate in order to generate a stronger link between the brand and product category or consumer needs, thereby improving memory performance. To do so, the marketer must determine the effects that are created using each communication tool, how strongly they are linked to the brand, and the strength of their effects on the decision to purchase or use the brand (Keller, 2009:146).

Šerić and Gil-Saura (2012:843) found that a key guideline for building strong brands is to maintain consistency in an organisation's overall expression and to coordinate all messages that build the brand image and position in the minds of consumers. The focus of marketing efforts should be on influencing consumer perception of quality and developing a positive brand image through marketing communications. Delivering unified and integrated messages will assist marketers in acquiring loyal consumers who perceive high quality and strong brand image in the organisation's products and services. Marketers need to consider communication tool consistency, visual and linguistic message consistency, and brand image consistency in choosing the most effective communication strategy. Without these consistencies, brand equity may be difficult to achieve.

From the perspective of brand equity, it is desirable that brands have a large number of associations, because this increased number leads to a richer memory structure for that brand, in turn offering multiple pathways from which to access the brand from memory. This phenomenon is observed when using different implementations of the same message in different media (such as TV and radio) in a coordinated advertising campaign. Each communication source has specific sensory modes – such as visual, verbal, and audio – which modify the setting of the message presented. A similar result should be seen when consistent brand messages are sent using multiple communication tools in an integrated campaign. In fact, it can be expected that integrating several communication tools would also lead to consumers responding more favourably to the consistent brand messages (Navarro-Bailón, 2012:191-193). In other words, integrating marketing communication activities make an important contribution to brand-building activities (Šerić & Gil-Saura, 2012:822).

IMC can contribute to the building of brand equity through (Šerić & Gil-Saura, 2012:822-823):

- creating brand awareness by ensuring identification of the brand with consumers and association with a specific product class or need;
- linking favourable associations to the brand image in consumers' memory by strategically linking tangible and intangible brand associations with certain properties;
- stimulating positive brand judgements or feelings by encouraging attitude formation, decision making, and creating impactful experiential and persistent feelings; and by
- enabling a strong connection between the consumer and the brand (it can encourage intense and active consumer-brand loyalty relationships).

With IMC thinking, every point of contact between the organisation and its customers will have an impact on brand equity and it is therefore vital to coordinate these points of contact (Taylor, 2010:161).

### **2.4.2 Branding through IMC**

The need to build long-term customer relationships has become central to the principle of IMC, and it is through the company's brands that meaningful engagement is created (Kliatchko, 2009b:164). IMC has become a relational approach and the relationship is the ongoing link between the brand and its customers (Luck & Moffatt, 2009:319). Those businesses that want to build relationships with their customers must get close to them (Zahay, Mason & Schibrowsky, 2009:15).

IMC has been designed to manage every interaction a consumer has with a message delivery point – and every contact point delivering the brand message – as it uses all forms of communication. Today's market environment sees additional and more complex contact points, which provide further opportunities to add value to product and service offerings, improve the brand experience, gather feedback to monitor customer satisfaction, deliver additional brand messages to increase brand knowledge, and strengthen the consumer-brand relationship. Enhanced consumer relationships can be the result of effectively managing these contact points (Luck & Moffatt, 2009:318-319).

According to Barker (2013:108), "...a competitive brand strategy, which ensures that messages are aligned with the corporate brand, uses appropriate media to communicate (reach and richness of media) with customers cost-effectively with the aim of enhancing mutually beneficial relationships, and conducts environmental scanning to address crucial elements." Therefore, from an IMC perspective, the marketer (and the cultural entrepreneur) needs to fully comprehend the organisation's brand identity (vision, values, value proposition, positioning and associations) and its role in brand positioning (the exact or explicit and intended meaning of the brand that is to be created in the minds of consumers).

The message positioning effort should utilise thorough research to ensure the long-term effectiveness of the brand's positioning. By doing so, the marketer can identify the primary reasons that a consumer has for choosing the organisation's product or service and therefore select the most appropriate, stakeholder-perceived benefit or benefit-mix message to convey and integrate into all media for brand reinforcement (Von Freymann, 2010:389).

However, as already discussed, these media have been impacted on drastically by the advent of the internet, which not only allowed for alternative distribution and advertising channels, but also for completely new ways of business transactions and communications. Control has moved from the marketers to the consumers, and customer retention and customer relations have become the new objectives. Branding has also been impacted by this revolution – it is now seen as an intangible asset that symbolises the relationship between the organisation and customers (Argyrio *et al.*, 2006:592).

There is still little consensus as to how brands and branding can or should be developed in the modern interactive marketplace (Keller, 2009:139; Schultz & Patti, 2009:81). It has been found that IMC plays a critical part in customer-based brand equity creation – making it imperative for the whole marketing communication programme to be efficiently integrated and coordinated to reinforce brand image, perceived quality, and brand loyalty. New technological solutions have had a profound effect on the integration of communication tools, requiring new and improved ways to understand, reach and connect with consumers who find themselves part of an increasingly fragmented market. Using advanced and latest trend technologies, and consideration of external opinions to improve them, will contribute to the successful implementation of IMC (Šerić & Gil-Saura, 2012:842). IMC advocates the internet as another diverse marketing environment that crosses the boundaries of traditional direct mail, public relations, sales promotions and media advertising, and offers the possibility of building even stronger brand relationships (Argyrio *et al.*, 2006:577).

## **2.5 CONCLUSION**

In Chapter 2, IMC was discussed as part of the larger fields of marketing and marketing communications. IMC shows that the goal is no longer to persuade consumers, but to form interactive relationships with brands through marketing communications. Forming a relationship with a brand requires a consumer to perceive a consistent and integrated message across all marketing communications – advertising, direct marketing, interactive marketing, promotions, event marketing and sponsorship, publicity and public relations, personal selling, and word-of-mouth – and despite any random and competing messages that could interfere. As human brands, musicians would then

need to give the same considerations to their own marketing communications in order to build long-term relationships with their listeners (the consumers).

This chapter described IMC's evolution from simple marketing communications, to a strategic imperative. The benefits of IMC towards the brand were discussed, motivating for the exploration of IMC and its practical implications for the musician's personal brand. The influence of technology on IMC was also explained, along with the challenges that an interactive marketplace places on integrating communications. As there is an absence of research into marketing in the South African music industry, the next chapter serves as a review of the available literature on this industry as the specific context within which the broad theoretical concepts of marketing management, integrated marketing communications and branding may be applied.

## **CHAPTER 3: THE MUSIC INDUSTRY**

With the theoretical scaffolding of IMC outlined in the first part of the literature review, Chapter 3 will examine the use of IMC within the music industry more deeply. An overview of major developments in the music industry will be given, followed by a review of the musician as a brand to reinforce the need for IMC to be studied in the music environment. Branding in the music industry will be followed by a summary of the traditional and new media platforms used in the music industry to communicate a musician's brand.

### **3.1 AN OVERVIEW OF THE MUSIC INDUSTRY**

#### **3.1.1 The history of the music industry**

Music is, by its nature, non-material or intangible (O'Reilly *et al.*, 2013:46). It can be heard, but not held, and lasts only as long as it is played. It cannot be directly owned. There was no way to take the music away with you unless you had a good singing voice or learnt to play an instrument (Frith, Straw & Street, 2001:26). Previously, music was only available in its live form – created and consumed simultaneously. However, the invention of the printing press in the 1800s allowed written music to be more freely available and the music industry emerged (O'Reilly *et al.*, 2013:25-26; Shaw, 2010:186). Further change ensued when Thomas Edison invented the phonograph, the beginning of sound recording, in 1877. The phonograph played wax cylinders, and those who owned the instruments could make their own recordings. However, these recordings could not yet be mass produced (Gronow, 1983:54).

Pre-recorded cylinders were initially produced individually and then to a maximum of 200 at a time using a primitive duplicating process (Gronow, 1983:54). The first Jukeboxes became available in 1889 to play these discs (Frith *et al.*, 2001:xi). During this time, Emile Berliner created the gramophone, which could play mass produced discs, but couldn't create the recordings. Gramophones and their records were soon easily obtainable around 1895 and recordings were being mass produced for home entertainment for the first time (Gronow, 1983:54). The music industry then blossomed throughout the 20<sup>th</sup> century through the sales of LPs, 45s, cassettes, CDs, and eventually the variety of digital formats seen today. Various sectors of the music

industry emerged along with these technological milestones, such as artist and repertoire (A&R) specialists, music promoters and agents, recording studios, large music retail stores, music media (music channels and magazines), ticketing companies, venues, festivals, and professional musicians themselves (O'Reilly *et al.*, 2013:26-27).

The 21<sup>st</sup> century brought digital formats of music to the fore, altering its traditional format as a physical good (product) in the music industry to music as digital content and affecting all members of the music industry (O'Reilly *et al.*, 2013:27). This period also opened up the opportunity for musicians to bypass the traditional business model of record companies and link directly to the consumer (Garofalo, 1999:349). Instead, a musician could market their music via the internet from their living room with no need to depend on the expensive distribution capabilities traditionally provided by record companies (Tschmuck, 2009:254).

As a result, major record labels started to see a different music industry from 2008, experiencing high declines in CD sales and investing more resources into digital media for income. These labels recognised that they were fighting a losing battle with pirated music, and instead initialised freely copyable downloads. They also began creating subscriptions to music that allowed consumers to pay a small fee for access to free downloading of music, creating the perception of free music. Labels also started to offer so-called “360-degree” deals, which dealt with every aspect possible of a musician’s career, enabling the record company to benefit from even further revenue (Shaw, 2010:198-199).

Many musicians have decided to keep away from these deals, instead choosing to engage with event and merchandise companies and to sell their music by themselves, giving rise to independent music (Shaw, 2010:198-199). There is still evidence, however, that the power in the music industry rests with intermediaries, like recording companies, that can assist aspiring musicians in getting noticed through the “noise” of many other musicians with the same agenda (Kretschmer, 2004:8).

In order to understand the music industry of today, the music industry of the past must be acknowledged. From the discussion of this industry it can be seen how music became both a product – through its use of tangibles, such as gramophones, records,



CDs, and DVDs – *and* a service – using information technologies and events – which necessitate more comprehensive marketing and communication strategies. Most of this marketing knowledge rests with music intermediaries, despite the rise in independents. This study offers independent South African musicians insights into the ways in which they can differentiate their brands using IMC. By strategically aligning all their brand-building activities – including their selection of marketing communications tools through which the brand messages are communicated – in a way that is consistent, coordinated and consumer-centric, musicians should be able to build long-term relationships and compete more effectively in their industry (Luck & Moffatt, 2009:318-319).

In the following section, the current music industry will be examined for further trends that have had an impact on the marketing communications of musicians.

### **3.1.2 The music industry of the 21<sup>st</sup> century**

Today, thanks to digital technology, the music industry has become completely global and all major record companies have accessed every region around the world. As a result, countries have acclimatised to American and international tastes and changed their own in response. The fact that there are so many different forms and cultures of music has led to consumers' rapidly shifting preferences for genres of music. Major record companies have acquired smaller businesses from all fields of the music industry in an effort to control a larger share of the music industry's revenue, which has effectively raised the barrier to entry for new companies (Shaw, 2010:200-201).

The music industry mainly consists of small businesses and a high level of self-employment. On one hand, there are large amounts of people employed by few, but large, companies, and on the opposite end of the spectrum, numerous small businesses (otherwise known as "independents"). It is often the case that the owners of these "independents" are musicians themselves (Wilson & Stokes, 2005:368). Further, the music industry is an economy that is divided between a commercial sector and publicly-funded organisations, resulting in different economic circumstances for different members. Most commercial record labels, for instance, rely on market revenue to continue operations while non-profit arts organisations, such as orchestras, are only able to survive using generous public donations (O'Reilly *et al.*, 2013:27). In

this study, the focus is on those musicians operating in the commercial sector of the music industry.

Economically, the importance of the music industry is high. The International Federation of the Phonographic Industry (IFPI) found that, in 2015, global recorded music revenues totalled US\$ 15 billion (IFPI, 2016a:9). Key milestones also included measurable revenue growth after two decades of almost uninterrupted decline, increased consumption of music, and digital revenues overtaking income from physical formats for the first time (IFPI, 2016a:5). The annual investment made by record companies in A&R (artists and repertoire) and marketing worldwide reached US\$ 4.5 billion – US\$ 1.7 billion of which is devoted to marketing (IFPI, 2016b:4).

With the proliferation of new technology in the 21<sup>st</sup> century, musicians have gained the ability to create, record, and distribute their own music straight to the consumer. Many provide free samples of their music online in an effort to market themselves. However, record labels still provide valuable artistic direction, promotion and marketing services. They also provide intellectual property protection, which is invaluable due to the frequency of piracy on the internet (Tu & Lu, 2006:39). The cost of developing and releasing an album can be in the millions (Bockstedt *et al.*, 2006:15). When a musician chooses to use a record label, they would sign a contract with the organisation that would give it the rights to any artistic content. In return, the record label would provide services such as artistic development, music production, CD manufacturing and distribution, marketing, promotion, publicity, sales, and legal representation (Bockstedt *et al.*, 2006:8 & 15). Only once the musicians are reaching certain sales levels can the investment be recouped, making it very high risk (O'Reilly *et al.*, 2013:28).

Musicians are typically launched using broadcasting mediums, such as national and local television and radio stations. There has also been a change of approach in the way in which some acts are launched, with talent shows such as “Pop Idol” and “X-Factor” allowing for producers to profit off the process of finding and cultivating new talent. The “Pop Idol” show made use of a dream held by many – to become famous – and promises the Cinderella story of the average person becoming extraordinary (Kjus, 2009:293). Only a few of the winners actually managed to convert their popularity into a stable music career once the show was finished (Reijnders, Rooijakkers & Zoonen,

2007:279-287). Integrating with other industries, such as television, allows musicians many more opportunities to engage with wider audiences (O'Reilly *et al.*, 2013:28).

The following section focuses on the South African music industry that this study takes place in. It will highlight the ways in which the local music industry mimics the global music industry and any trends that are unique to South Africa.

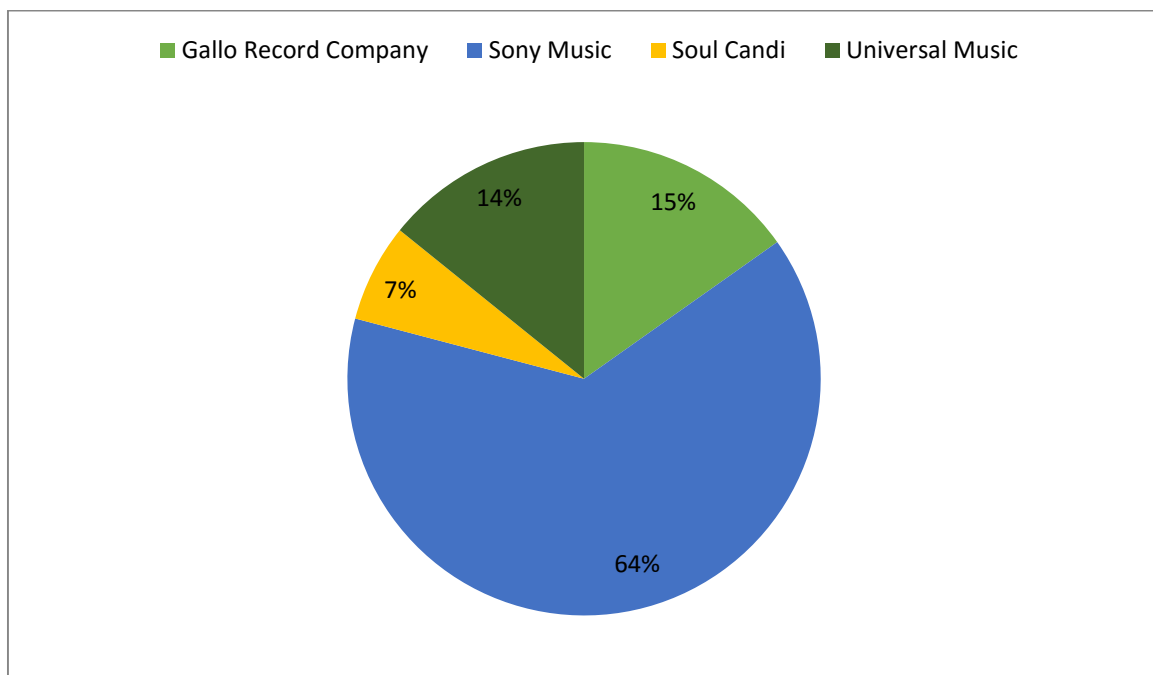
### **3.1.3 The South African music industry**

The music industry in South Africa falls under the general “arts and culture” or “creative” industries, including music, film, fashion, and craft, to name a few (Shaw, 2010:207). The country is considered to be a challenging market with a history of underperformance despite its potential for diverse music repertoire creation (IFPI, 2017). There is also a lack of understanding about the fundamental operation of the South African music industry. Because of this, those who are new to the industry do not understand how to work within it. The music industry requires market intelligence, but also information on live music venues, recording studios, independent record labels, and other industry business vehicles (Shaw, 2010:205-206).

Statistical information on the local South African music scene is difficult to find. Current data for the music industry was not available on the government website for the Department of Arts and Culture (Department of Arts & Culture: Republic of South Africa, 2017). The organisation representing the Recording Industry of South Africa (RiSA) has industry statistics which are comprised of the sales of different record companies (local and international) on different modes of music packaging (excluding digital). However, the report does not present any attempts at interpretation of the numbers, comparison with previous sales, a breakdown of what percentage of total sales are local versus what are international, or reflections on South Africa's progress in the music industry (RiSA, 2016). The exclusion of digital sales from their data, in contrast with the global music industry report (which highlighted the high revenue brought in by digital sales) may indicate an inaccurate reflection of South Africa's music industry growth (IFPI, 2016a:5).

Figure 3.1 displays the market share of local music of the four major labels identified by RiSA, with Sony Music being the dominant major record label. The statistics, and

therefore the figures, do not take the many independent record labels in South Africa into account, and do not provide Rand value sales.



**Figure 3.1: Record label market share of local music**

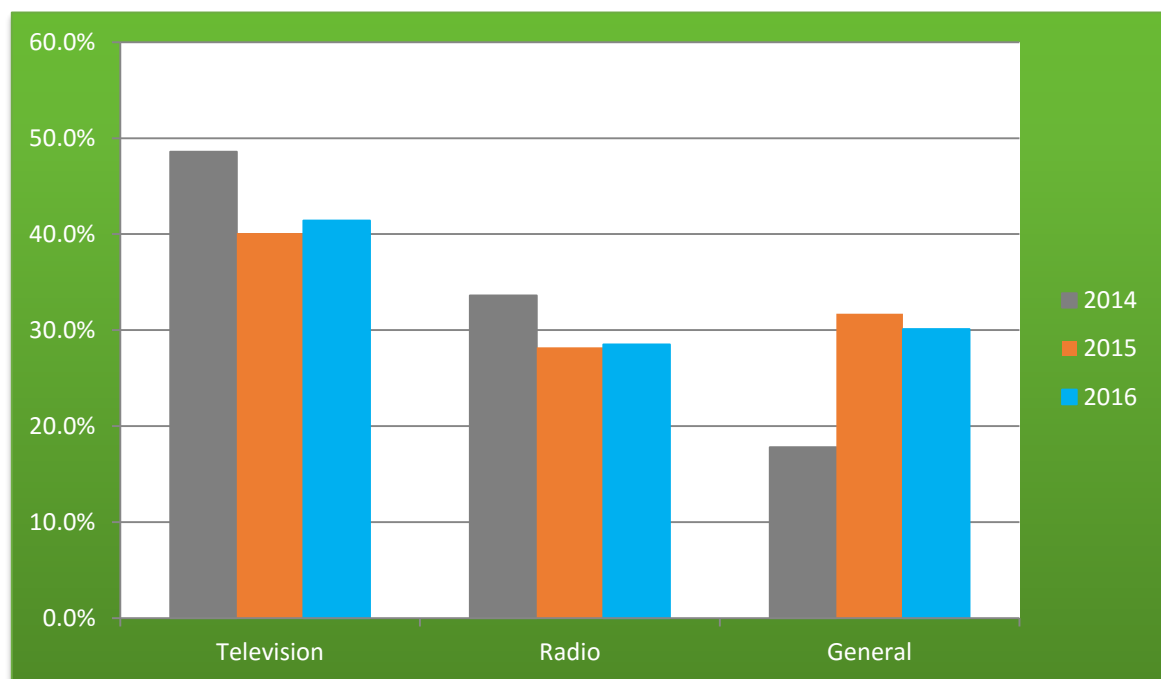
Source: RiSA (2016)

A study by Shaw (2010:349) found that, since the inception of the music industry, local content did not generate the same popularity as international content. Shaw also found that airplay on local radio stations for South African music was only slightly lower than that for international musicians, due to the lower popularity at the time. In an effort to promote local content, ICASA (2016:5) enforced a 60% local content quota on public sound broadcasting that was to be adhered to by September 2017 (18 months after the gazetting of these regulations on 23 March 2016). This quota is to be increased to 70% by the end of 2018. It is suggested that, besides the increased artist exposure that a local content quota will provide, these regulations can also lead to more opportunities for local entrepreneurs and record labels, which will in turn create and sustain local jobs in the South African music industry (Van Schalkwyk & Schreuder, 2016:i-2).

Another representative organisation of the South African music industry, the Southern African Music Rights Organisation (SAMRO), which deals primarily with the

administration of music composers' and authors' performing rights, provides more comprehensive information on their activities, as well as access to past integrated annual reports (SAMRO, 2017a). However, as the organisation is a collecting agency, information is limited to licence income sources and royalty distributions, and therefore only small sections of their reports are informative to this study.

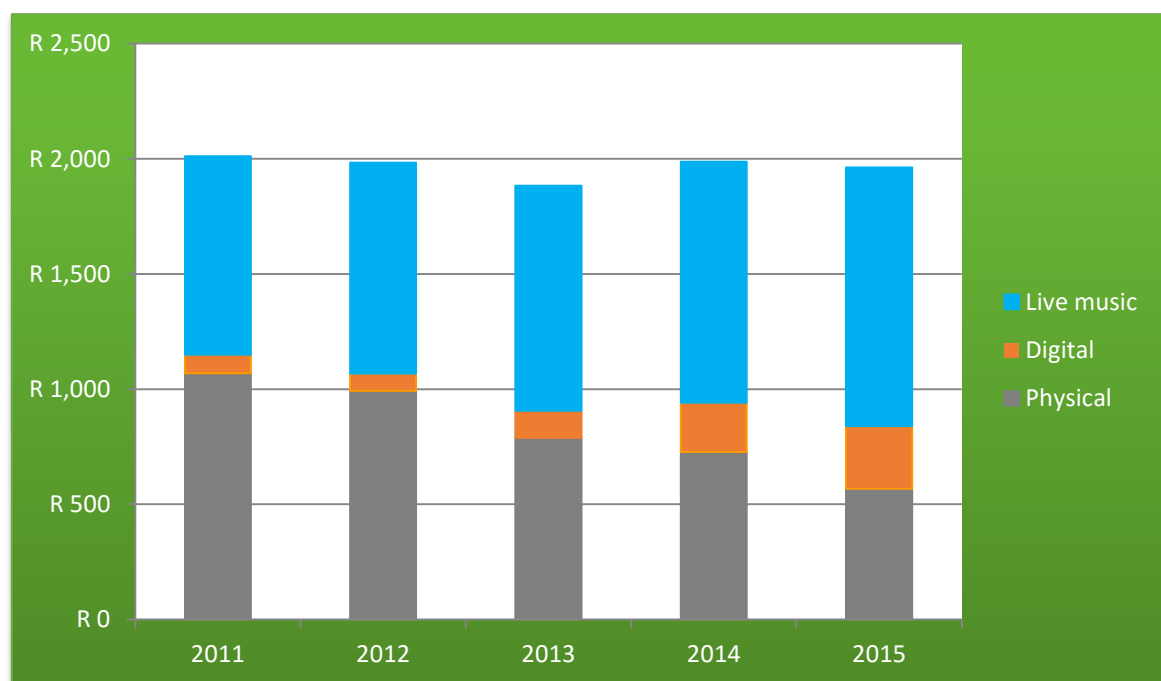
By reviewing the sources of licence and royalty income, some sources of musicians' income (and therefore the stakeholders that they should be attempting to communicate with) within South Africa can be determined. Figure 3.2 displays these sources in terms of television income, radio income, and general income (from users such as clubs, bars, malls, restaurants, music venues, and other establishments that play music). Notable aspects of this figure include the prevalence of television as the main source of income for the past three years (2014-2016). While radio was the second highest source of income from royalties and licences in 2014, general sources surpassed it in 2015. This may indicate an increased importance in this source or, alternatively, it may indicate that SAMRO has become increasingly effective in identifying and collecting revenue from these sources.



**Figure 3.2: Sources of licence and royalty income**

Source: SAMRO (2014); SAMRO (2015); SAMRO (2016)

On further searching, a more reflective analysis of the South African music industry was found in reports by PwC (PricewaterhouseCoopers) (2016:56-57), with the results displayed in Figure 3.3. The statistics show a general decline in revenue for the industry. Total revenue in 2011 was R2.01 billion and R1.96 billion in 2015. Notable trends include the declining revenues generated by physically recorded music and increased revenues from digitally recorded music. However, from 2013, live music became the majority revenue stream for the South African music industry, overtaking both physical and digital recorded music for the first time. Live music has continued this trend year-on-year.



**Figure 3.3: South African music market (R millions)**

Source: PwC (2016:57)

Despite the decline seen in the music industry, PwC (2016:56) forecast that South Africa will experience positive growth over the next few years. This is mainly due to the exponential growth of streaming music and a strengthening live music sector. Marketing efforts should, therefore, be focused on these two avenues as they are predicted to continue growing at a greater rate. The organisation has given the South African music industry a positive outlook, with a projected rise in total music revenue to R2.4 billion by 2020.

The growth in the live music sector is promising for local musicians. Traditionally, the major record labels in South Africa's established recording sector preferred to focus their marketing efforts on international talent, whereas live music is considered to be the driving force behind local talent (Birkholtz, 2009:34). With the growth in live music, and corresponding growth in local music, it is important that South African musicians take advantage by expanding their repertoire from a pure artistic focus to include a broadened understanding of the business aspects of the industry. The following section outlines the elements of the music industry to this end.

### **3.1.4 The elements of the music industry**

Recording labels, both major and independent, tend to depict themselves as being representative of the music industry when they are actually one small part of the whole. For example, much is made about the music industry suffering a decline when sales of CD's fall, even though other aspects of the industry may be booming (as has been seen through the reporting of PwC (2016)). Williamson and Cloonan (2007:311) inform that the Welsh Music Foundation identified 14 sectors in the music industry in its 2005 directory: business services; community music; core industry; education; industry organisations; live; manufacturing and distribution; media; press and promotion; public services; publishing companies; record labels; recording services; and retail. There are points of contention as to the sectors, but most agree that musicians, recording, live music and publishing are the most distinct. The other sectors are as yet unresolved. However, for the purposes of this research we will include management, distribution, and press and promotion as contributors to marketing.

#### **3.1.4.1 *Musicians***

Musicians create the initial value in the music product (Graham & Burnes, 2004:1093). Kretschmer (2004:2) uses the term "artist" to cover "a contemporary creative role that may include three legally distinct activities: composition, production and performance of sounds". A further differentiation puts forward that there are music creators (an individual who was involved in the creation of any original piece of music and earns royalties), composers (one who writes or composes original songs or music), lyricists or authors (those who write the lyrics to accompany original music compositions), and recording artists (musicians, backing vocalists and others involved in the recording of

the music in studio) (SAMRO, 2017b). As has been outlined, the term “musicians” will be used to refer people that perform music (Musician, 2017).

Musicians are divided into two major groups. The first type of musician has entered into a recording deal or contract with a record label (either for a certain period of time or until a specific number of albums have been produced) that is responsible for managing and marketing the musician’s career. The other group of musicians is known as individual, or “indie”, musicians who have not entered into an agreement with a recording company. These musicians are responsible for their own careers, marketing and distribution (De Wit & Steyn, 2007:39).

#### *3.1.4.2 Management*

A musician’s manager (also referred to as a talent manager or band manager) is a person or organisation that assists the musician with their career and with negotiating the music industry. They look after the business aspect of the music, leaving the musician time to focus on the creative side. In the matter of an unsigned musician, a manager would need to take on many different roles, including that of a promoter, agent, or accountant and ensure that advertising and promotional efforts are in place, that the tours are organised and booked, and that the band is being paid (Hatitye, 2010). A good manager can make a notable impact on the success of a musician’s career. A manager will promote new musicians to record labels and try to procure as many gigs as possible to get the musician established. Managers typically take a percentage of the proceeds from album sales, record deals and similar (McDonald, 2011).

#### *3.1.4.3 Distribution*

Distributors are responsible for the moving of the finished music product from its place of manufacture to the retailer. It is advisable that they have experience with the musician’s genre of music to determine the best retailer to use. A distributor provides convenience and networking to get the musician’s product to retailers. It is quite common for a major distributor to be owned by a record label (Shaw, 2010:42). Major record labels have historically invested vast amounts of money in “brick and mortar” distribution channels, to a point where they became owners of the distribution channels (Graham & Burnes, 2004:1101). Digital distribution has threatened this traditional



ownership of the music value chain and provides musicians with the opportunity to manage their own income streams (Ansell, 2016:9).

#### *3.1.4.4 Recording*

Traditionally, it was the record label that provided the initial financial support and marketing know-how to conceive the music as well as market and distribute it. They have advanced sound recording and packaging capabilities and important networking connections with radio and television stations, press and retailers. They also match musicians with composers to produce the best music (Graham & Burnes, 2004:1093). Record companies are also divided into two groups, like musicians. The first group, in South Africa, is made up of the “majors” and was composed of four major market share holders in 2016: Gallo, Sony Music, Soul Candi, and Universal Music (RiSA, 2016). All other record companies are known as independents (De Wit & Steyn, 2007:40).

#### *3.1.4.5 Publishing*

A music publisher is one who takes possession of the copyright in original music or who licenses these rights from the musician (Hollis, 2012). Publishers are very useful to songwriters as they are experts in the administration of royalties (ensuring that the musician gets their royalties in time and at the correct amount), in the marketing of the music and at getting the best possible amount for it from record labels. A publisher can typically take 50% of the royalty income from copyright if they need to do a lot of the work (Matzukis, 2010). In South Africa, it is often standard that a publisher will be registered with the South African Music Rights Organisation (SAMRO) or with the National Organisation for Reproduction Rights in Music in Southern Africa (NORM) (Matzukis, 2012).

#### *3.1.4.6 Press and promotion*

There are a large number of media that can be used in the promotion of music, including music press, television stations and specialised music video television stations, touring and stage performances, film, and the internet (Power & Hallencreutz, 2005:9). Magazines, newspapers, internet news, television news, and similar promotional communications are known as “the press”. Music articles written by a journalist, or the record label, are placed in the press, as well as on radio and television

to assist in need generation. Radio and television stations have historically been important in exposing the musician to the public and creating awareness through singles (individually released songs), interviews, documentaries, and music videos. The writer of the music article needs to have good knowledge of music and its history in order to write an acceptable piece on new and established musicians, as well as on upcoming music events (Shaw, 2010:42-43).

#### *3.1.4.7 Live music*

Live music facilities include clubs, bars, and concerts. By performing live, musicians can generate consumer want for their music and create much needed exposure (Shaw, 2010:42). Live music is very competitive for musicians, who have to compete across genres and against other musicians to attract notice from their target audience and from venues (Birkholtz, 2009:66). It is a very labour intensive and seasonal sector, but is often considered to be the main income generator for musicians, and it is now the main income generator within the value chain of the music industry in South Africa (Ansell, 2016:6; Ntuli, Louw, Ngubeni, Taliep, Joffe, Gorden & Walters, 2010:3). Major metropolitan areas and tourism centres in South Africa play host to the majority of music festivals and venues, limiting access to live music in the country (O'Connor, 2015:8). Live music offers a social experience that digital downloading and streaming cannot (Ansell, 2016:8).

#### **3.1.5 Emerging trends in the music industry**

From the review of both the global and local music industries in the above sections, two key developments have been highlighted. First, in the global recorded music sector, digital revenues have overtaken income from physical formats for the first time, with music consumption being driven largely by streaming services and user-upload platforms such as YouTube (IFPI, 2016a:5). This exponential growth of streaming worldwide is reflected, to a degree, in South Africa. It is predicted to largely overtake recorded music by 2020. Second, a strengthening live music sector is evident and, in South Africa, has become the main income generator for the music industry (PwC, 2016:56).

Leenders *et al.* (2015:1802) put forward that there exists combinations of media and sales platforms, such as live music, recorded music, radio airplay and social media,

which will yield above average performance because of the interdependencies between these platforms. In light of recent trends, marketing efforts should, therefore, be focused on the promotion of the two avenues of live music and digital music as they are predicted to continue growing at a greater rate. The combination of different media platforms for maximum impact is integral to research on IMC, but the service of live music and the information product of digital music are themselves complimentary as well. Live music can offer the consumer a unique social experience that digital music cannot. Digital music is complimentary to this experience, offering easy, regular, and virtually instantaneous access to the music and its associated memories, as well as being an independently marketable product. However, the next live performance will offer a different experience again. If a musician is able to manage their own live performances and digital outputs, and the promotional efforts towards each, they will have the opportunity to survive independently on viable income streams, without the need for a record label (Ansell, 2016:8-9).

From a digital perspective, whilst the internet has created new opportunities for online promotion, there are large numbers of musicians vying to get their music noticed online. In the traditional communication process outlined in Figure 2.1 of the preceding chapter, these competing messages, coming from multiple musicians and bands, would be symbolised by the “noise” element – a situation of “over choice” for the consumer. Applying IMC would help musicians with capturing the attention of future fans amidst competing online messages (Kotler & Keller, 2016:585; Leenders *et al.*, 2015:1803).

Promotion of live music events requires a wide range of communication activities, ranging from professional mass marketing communications that appeal to the social identity of consumers, to highly targeted niche marketing aimed at creating audience loyalty and devotion. All marketing communications are aimed at informing the potential audience about the values, meanings and activities of the musical brand, at trying to persuade them to try a new musical experience, or even at reminding them of possibly forgotten music. The marketing communications of music brands and live performances are co-produced by multiple stakeholders – musicians, marketers, consumers and other members of the music industry (O'Reilly *et al.*, 2013:207). It is

therefore important that the music brand be clearly outlined and communicated across multiple platforms.

### 3.2 MUSICIANS AS BRANDS REQUIRING IMC

As was outlined in Chapter 2, a brand is a product or service whose attributes differentiate it in some way from other products or services designed to satisfy the same need (Kotler & Keller, 2016:322). In the cultural and creative industries, there are many different types of brands. Table 3.1 outlines some typical examples of brands that may be identified within the music industry.

**Table 3.1: Different types of music brands**

Types of brands	Example(s)
<b>Musician</b>	Lady Gaga, Jeremy Loops, Cassper Nyovest
<b>Promotor</b>	Live Nation
<b>Event</b>	Music festivals – e.g. Glastonbury, Rocking the Daisies, Live Loud
<b>Award</b>	Grammy, SAMA
<b>Content provider/ media</b>	Record labels, radio and TV stations, websites – e.g. MTV, YouTube, Jacaranda FM

**Source:** O'Reilly *et al.* (2013:95)

As was outlined in in the Section 1.1, the effective implementation of IMC has a positive impact on brand performance (Zvobgo & Melewar, 2011:15). Musicians can also be considered as brands, because they can be professionally managed and they can have additional associations and features similar to a product, service, or organisational brand – they have a name, a reputation, a credibility and an image to maintain. For the purposes of this research, the musician and the music group are considered to be human brands – a term that refers to any well-known persona who is

the subject of marketing communications efforts. From an IMC perspective, the musician brand identity is especially important (Barker, 2013:108; O'Reilly *et al.*, 2013:100; Thomson, 2006:104-105).

### **3.2.1 The musician as a brand**

There are multiple facets that come together to construct a musician's brand identity. Their public persona and private personality are two obvious factors, but the musician's song writing, instrumental and vocal abilities, as well as their stage persona, are also major contributors to defining their brand identity. Less considered factors include race, country of origin, gender, sexual orientation, language, political affiliations, religion, musical influences, and so on (O'Reilly *et al.*, 2013:100).

Brand, media, celebrity images from the world of movies, television, video games, sports, and music are intensely interrelated and almost inseparable from consumer's self-images (Atik & Fuat Frat, 2013:850). Consumers of music have a stake in the durability of music celebrities because part of their own identities are entwined with those that make up these celebrities' image, reputation, and continuity (O'Reilly *et al.*, 2013:125). This "borrowing" from well-known musicians (and other celebrities) for self-identity construction implies that the personality, or identity, of the musician is what makes them appealing. Stories and narratives about musicians are placed in mainstream media for the public to engage and identify with. What is important is that the musician identifies points of their narrative that make them unique from their competitors. This management of the communications (narrative) with the public makes a musician a human brand (Lunardo, Gergaud & Livat, 2015:685-689).

### **3.2.2 The musical group as a brand**

A group may consist of only (or a majority) vocalists, such as groups like the Spice Girls or Backstreet Boys, or may be composed of instrumentalists and vocalists (e.g. rock bands), or even purely instrumentalists (e.g. string quartets). Management of brand identity is more difficult with a music group, not only because of multiple individuals within the band, but because the group's brand identity is primarily based on the music itself and the genre (or genres) that the band associates itself with (O'Reilly *et al.*, 2013:100-101). Additionally, there are issues of commercial identity – referring to the degree to which the band and its members embrace commercial

relationships, and their approaches to merchandising, celebrity, product placement, and sponsorship. Groups that are perceived as allowing their values to be compromised by attempting to meet commercial or financial objectives can sometimes be considered to be “selling out”, losing credibility with consumers (Klein, Meier & Powers, 2016:2; O'Reilly *et al.*, 2013:101).

A musical group's identity determines its commercial success or failure, yet this identity is very delicate – it is dependent on the behaviour of its members and musical practices, but also largely based on the main “owner” of the band's brand, who is often the dominant member of the group. There can also be two members that dominate, as is often the case with duo bands or when two members share a strong song writing partnership (O'Reilly *et al.*, 2013:102). As with individual celebrities, a narrative about the band is created. This story can be about the formation of the band, the origin of their name and the reasons for it, any changes in its members, and why (Lunardo *et al.*, 2015:687; O'Reilly *et al.*, 2013:102).

### **3.2.3 Branding and sponsorship**

As musicians and musical groups become more well-known, approaching celebrity status, they gain cultural influence due to their perceived skills or attractiveness. If they can create and project identities and personalities that are perceived as trustworthy and credible, they can be approached by organisations to perform commercial endorsements or act as a sales tool. Other musicians may engage in charitable activities, using their brand for the benefit of causes and imbuing their personalities with sincerity, generosity and trust. They therefore acquire and develop the ability to speak out on social and political issues (Lunardo *et al.*, 2015:704; O'Reilly *et al.*, 2013:105).

In addition to musicians acting as spokespersons for commercial brands and causes, organisations act as sponsors for band tours, music festivals, and concerts. The additional funding allows the musician, or band, to achieve more commercially and artistically. The organisations that sponsor benefit from increased brand awareness, adding personality or an emotional aspect to their brand, building goodwill, entertaining corporate clients, facilitating product trials, or changing brand identity or consumers attitudes towards the brand. Lastly, both the musician and sponsoring organisation are

likely to benefit from a boost in sales as a result of their partnership (Klein *et al.*, 2016:8; O'Reilly *et al.*, 2013:105-106).

As human brands, musicians must consider how their partnerships with commercial organisations may impact on their own brand identity. More powerful organisational brands may exercise too much influence over the musician's brand, leading to a negative impact on the authenticity or integrity of the musician's brand (Klein *et al.*, 2016:9; Lunardo *et al.*, 2015:705). However, with the growth of digitalisation, globalisation and a promotional culture, traditional boundaries of artistic integrity have become blurred and musicians have had to constantly reassess these boundaries in order to make a living in the music industry. It appears that the only way to make money in the music industry is to turn a musician into a brand and then focus efforts on maximising that brand's value (Klein *et al.*, 2016:2-4).

### **3.3 USING MEDIA PLATFORMS TO DELIVER THE MARKETING COMMUNICATIONS OF THE MUSIC BRAND**

Marketing communications promote brand awareness, which is pivotal as a prerequisite to any form of music consumption (Kotler & Keller, 2012:478; O'Reilly *et al.*, 2013:209). However, research into how musicians generate sales of their albums and performances using different platforms is limited (Leenders *et al.*, 2015:1799).

Music is heavily media reliant, using TV, radio and the internet as its primary platforms. By playing a song on these platforms, it can be said that music is both being delivered (as a product experience) and promoted (for the musical act). According to O'Reilly *et al.*, (2013:14), any promotions (or marketing communications) in the music industry would include "interviews with musicians, press releases, tour publicity, radio and TV promotion and performance, features, photographs, video clips, album trailers/teasers, web-based promotion (especially through the act's and the label's websites), merchandise, CD covers, artwork in general, music videos, live performance videos, and publicity photos". Musicians also promote themselves (and not just their music) using celebrity endorsements, product placements, and sponsorships. All of these marketing communications are delivered via both traditional and new media platforms (see Section 2.2.4, Table 2.1).

Traditional media usage is fragmented amongst musicians – some musicians have a presence on national or international television, and others might be more successful on local festivals, TV, and radio. Similarly, some sell CDs and others are mainly successful as live performers. According to a study in the Netherlands by Leenders *et al.* (2015:1802-1807), the majority of young musicians (63%) use the internet to progress their careers in one way or another. It provides a place for them to promote their work globally at a fraction of the cost typically incurred using traditional marketing media. However, the revolutionary impact of the internet appears to have worked primarily for already established musicians and have not had significant benefits for newer musicians.

In their study of 338 young musicians, Leenders *et al.* (2015:1813) found two important groups of musicians based off their media usage: Emerging Stars and Independents. Emerging Stars successfully used both traditional and new media platforms when they had already attained some level of fame, success, and marketing support – the larger the resources they had, the more significant the opportunities these media offered. They were typically represented by record labels, which have access to mass media effective, new media strategies. Independents, on the other hand, benefited most from social media, such as Twitter and Facebook. This group attempted to become successful without the use of a record label and focused on live performances while selling their own albums for income. Independents still needed additional resources, however, to become successful on media platforms like internet-radio.

The other musicians in the study were labelled as Question Marks and Hobbyists who had had limited success on any platform (Leender's *et al.* 2015: 1809). Question Marks were not considered as particularly successful (in the terms of the study), but with potential. Musicians that were grouped in this category could either become successful or not. Hobbyists, on the other hand, were considered to be the least successful group, with only a marginal number of them having an independent release or represented by intermediaries.

The above study did not take new media platforms that have emerged since 2010 into account. Streaming services, for example, and advertising-supported music services, were not included.



### **3.4 CONCLUSION**

The lifecycle of music appears to have undergone a revolution. What was once a purely intangible and social experience, became a product that was mass produced and commercialised, spawning an industry that was drastically impacted on by digitisation. Besides a revised value chain, which resulted in record labels expanding their business to encompass every aspect of a musician's career, independent businesses and musicians have become the norm, and music offerings have drastically expanded for consumers. The current trend sees live music becoming the major income generator for musicians once again, as consumers look for a social experience that they cannot get from digitised music.

Live music, as the main income generator, is especially relevant to South Africa – the setting that this research takes place in. Furthermore, consumer preference for live music stimulates the local music industry – where preference once traditionally rested with international acts. With a boosted local industry, it would be advised that local musicians consider expanding their roles from purely creative to include a business orientation, in order to capitalise on this opportunity.

Musicians now need to consider ways to compete with the “noise” of the massive selection of music offerings available to consumers online, as well as ways to motivate their target audience to attend one of their performances. They need to consider themselves as a music brand – with corresponding name, reputation, credibility and image to maintain. Their brand must be carefully considered, developed and communicated to their audience. To create brand awareness, musicians should create a strategy for marketing communications, selecting the media platforms and messages to garner the most attention. By selecting and integrating these communication tools using the principles of IMC, clear and consistent messages will be conveyed to the music scene, including industry players and consumers, enhancing brand awareness, creating positive associations, improving sales and enabling a strong connection between the audience and the musician.

## **CHAPTER 4: RESEARCH DESIGN AND METHODOLOGY**

### **4.1 INTRODUCTION**

An intensive literature review was conducted in Chapters 2 and 3, gathering secondary data that presented a theoretical scaffolding to conduct the primary research of this study. A familiarity with prior research and theory in the field of IMC is necessary for situating this study in the knowledge base of the marketing field (Merriam & Tisdell, 2016:95<sup>1</sup>). Having addressed the key concept of IMC within the marketing sphere – its interaction with branding and an interactive marketplace – as well as the development of the music industry (both locally and global), the focus of this discussion will now turn to achieving the objectives of this study outlined in Chapter 1.

The primary objective of this study was to explore the integrated marketing communications practices of South African musicians in brand promotion. The music industry may bring unique applications of IMC to marketing management that may be of benefit not only to individual players in the music industry, but to other industries as well – specifically, culturally-based industries such as fine arts, cinema, and dance. The literature review has shown that the music industry operates in both the services and products markets (a hybrid offering), making the application of a variety of marketing management principles especially relevant in ensuring its sustainability.

For this study, the marketing principle of IMC was selected for review of its relevance to the music industry using the research question, “What integrated marketing communication tools are used by popular South African musicians in brand promotion?” In order to determine the use and implementation of IMC by the music industry’s core producers – its musicians – a number of research objectives were formulated. The first objective was to gain an understanding of South African musicians as human brands. By exploring the participants’ experiences as musicians in the South

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<sup>1</sup> Merriam, while based in the field of education and not business management, is considered to be a leading author in the domain of qualitative research. An “author impact” analysis using Harzing’s Publish or Perish (Harzing, 2007), conducted on 6 September 2016, showed 65405 citations and motivates the case for consulting leading authors in other disciplines, such as Merriam, when reviewing the methodology chapter of this study. The business management field often uses other disciplines to build its own research (Myers, 2013:11).

African music industry, both from a music and business perspective, insight into the brand narrative of each participant will be gained.

The second objective was to generate a list of the marketing communication tools used to promote South African musicians as brands. There is a standard group of marketing communication tools – as outlined in Chapter 2 – that can be used. However, it may be discovered that some of these tools are obsolete in the music industry while others are particularly useful. By using the information provided by the participants of this study and comparing it with the marketing communication tools in Chapter 2, the second objective will be reached. The third objective – to explore the experiences of South African musicians with each of the marketing communications tools – will be realised through the discussion of the marketing communications tools that each of the participants uses.

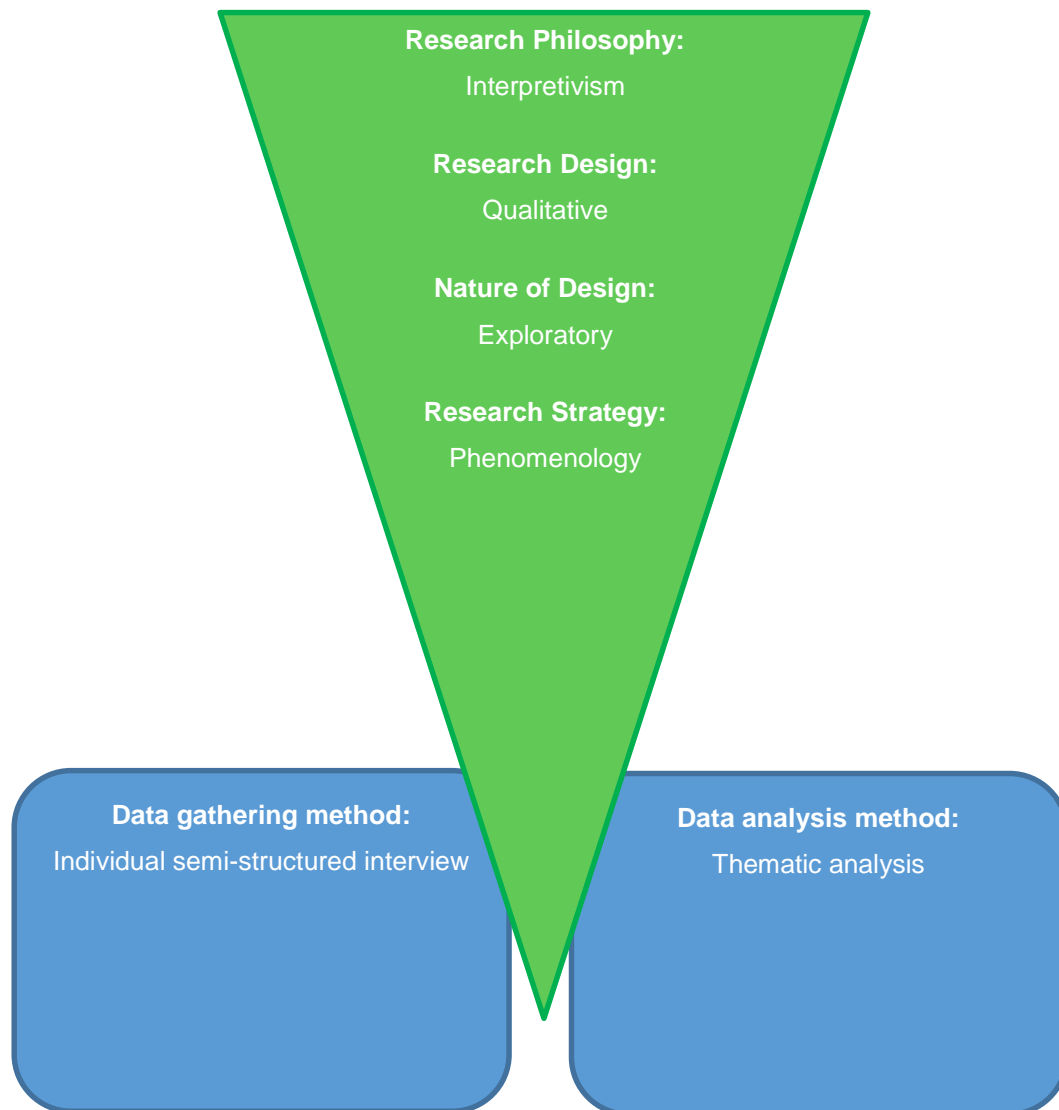
The fourth objective sought to resolve whether South African musicians utilise IMC in brand promotion. Specifically, the marketing communication tools identified from the second objective may be used as independent methods of brand communication, or two or more may be used in multiple, consumer-centric campaigns (with the holistic effect of a stronger impact than any one communication tool acting alone). Subsequently, similarities between the strategies used for the integrated marketing communications of each popular musician will be analysed as a fifth objective.

Based on the research philosophy adopted by the researcher, the research question for this study, and the ensuing research objectives, the most appropriate methodological choice for this study was determined to be qualitative in design. The Interpretivist philosophy used in this study has the objective of understanding the subjects' business, and therefore a quantitative methodological choice would not have been suitable (Saunders *et al.*, 2016:140; Leedy & Ormrod, 2010:97). Figure 4.1 (using the terminology for research principles found in "Research methods for business students" by Saunders *et al.* (2016<sup>2</sup>)) outlines the structure of the research design to

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<sup>2</sup> Saunders can be considered as a seminal author of research design in the field of management (within which this research is based). An "author impact" analysis on the name "MNK Saunders" using Harzing's Publish or Perish (Harzing, 2007), conducted on 6 September 2016, showed 16612 citations. Furthermore, on direct enquiry with a representative of *Pearson South Africa*, it was confirmed that "Research Methods for Business Students" by Saunders, Lewis and Thornhill (now in its 7<sup>th</sup> edition) is

be discussed in Chapter 4. The author's research philosophy, approach, design, strategy, data collection and data analysis techniques, and procedures will be deliberated on in detail to motivate the appropriateness of the overall research design. The trustworthiness of this study is then considered, with the ethical implications of it being the last subject examined in this chapter.



**Figure 4.1:** Research design of the study

**Source:** Adapted from Gray (2013:19); Saunders *et al.* (2016:164); Vuorio (2010:50)

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the most prescribed research text in the business management field (Viljoen, N, *Email correspondence*, 8 September 2016). It is for this reason that the terms outlined in Figure 4.1 will be used throughout the rest of this chapter.

## 4.2 RESEARCH DESIGN

### 4.2.1 Research Philosophy

Before discussing the philosophy – or paradigm according to some texts (Gray, 2013; Lincoln & Guba, 1985; Petty *et al.*, 2012a; Silverman, 2013) – by which this research is conducted, a brief overview of the researcher's ontological perspective is given. How a person thinks about research is influenced by their assumptions about the nature of social phenomena and the proper ways to investigate such phenomena (Silverman, 2013:103). Ontology refers to the nature of reality, specifically those assumptions about the nature of the reality being studied, whereas epistemology speaks to the ways in which it is possible to obtain truthful knowledge of this reality – it provides a philosophical background for deciding what kinds of knowledge are legitimate and adequate (Gray, 2013:19; Petty *et al.*, 2012a:269-270). The word “philosophy” is often seen as going hand-in-hand with epistemology, as there is some overlap. Lincoln and Guba (1985:15) acknowledge that it constitutes the researcher's set of beliefs (as well as the accompanying methods) about the world and that the actions of a person in the world – both every day and as a researcher – cannot occur without reference to those philosophies. The researcher's philosophy acts as a frame of reference for how he or she views reality (ontology) and how he or she will interact with this reality to gain truthful knowledge (epistemology).

A researcher's epistemological stance and the theoretical perspectives of their adopted philosophy influence the research methodology of a study, which in turn influences the choice of methods (Gray, 2013:19). Therefore, according to Petty *et al.* (2012a:271), it is beneficial to frame the researcher's philosophy so that the reader is able to use a framework of reference with which to assess the merits of this research. *This* researcher views reality (ontology) as multiple, socially constructed, and holistic. It is possible to gain some understanding (epistemology) of this complex and organic world, but to do so requires multiple perspectives from different people about a particular situation. Human flexibility and sensitivity are crucial in understanding this complexity. Furthermore, it is believed that the researcher will influence the object of the study and will, in turn, be influenced (Lincoln & Guba, 1985:37; Petty *et al.*, 2012a:270; Westbrook, 1994:241). As such, this researcher prescribes to an Interpretivist philosophy (Gray, 2013:20).

Interpretivism entails the belief that the laws of science and social reality are different and therefore require different kinds of methods of analysis (Gray, 2013:23). Interpretivists argue that it is important to understand how people interpret and make sense of their world using their own set of perceptions, attitudes, and beliefs. The underlying assumption is that human behaviour is always context-bound and that even the same behaviour can be interpreted differently depending on the situation (Cockrill & Liu, 2013:265). It has been argued that an Interpretivist philosophy is ideal when conducting business and management research, particularly in a field like marketing (which forms the basis of this research), because of the unique and complex situations that businesses can encounter – situations which are as a result of a particular set of circumstances and individuals coming together at a specific time (Saunders *et al.*, 2016:141). This argument motivates the use of seminal authors (such as Creswell, Denzin, Lincoln, Merriam and Strauss) in other disciplines to draw the most expertise within the field of qualitative research from.

Interpretivists keep the research question broad to allow for these multiple perspectives, and the study itself changes as it proceeds – data analysis informs data collection and leads are probed. To reflect different viewpoints, the write-up of this research involves quoting words from different participants (Petty *et al.*, 2012a:270). The researcher also recognises that their own worldview, subjectivity, and experiences will filter through into their interpretation of the research. These biases and values are made known through a process of reflexivity in order to alert and orientate the reader (Cockrill & Liu, 2013:265; Petty *et al.*, 2012a:270). As a result, the information (or knowledge) created from the study will have been co-constructed by both the researcher and the participants, and is therefore not generalisable. It may, however, be transferrable to similar situations. The writing style is often narrative, informal, and may utilise words such as “meaning”, “discover” and “understand”. These assumptions and procedures are indicative of a research design that is qualitative (Petty *et al.*, 2012a:270).

#### **4.2.2 Research design**

Since the purpose of this study is to gain in-depth understanding of the application of IMC by practicing musicians in the South African music industry, a qualitative design was the most appropriate to employ (Saunders *et al.*, 2016:168). Qualitative research

begins with assumptions and the use of interpretive or theoretical frameworks that guide the investigation of research questions that delve into the meaning that people ascribe to a social or human problem (Creswell, 2007:37; Creswell, 2012:44). Qualitative research is most often inherent to the naturalistic or Interpretivistic philosophy that seeks to understand phenomena in context-specific settings. It tends to focus on a relatively small number of cases in an effort to gather detail (such as people's understandings and interactions in particular contexts) instead of scope (Silverman, 2013:105). Qualitative researchers are fascinated by the complexity of social interactions expressed in daily life and by the meanings that people attach to these interactions (Marshall & Rossman, 2016:2). A qualitative design sees techniques such as interviews and observations as central research techniques (Golafshani, 2003:600; Petty *et al.*, 2012a:269). Interviews in particular allow the researcher to understand individual participants' values, attitudes, beliefs, experiences, and opinions about certain phenomena (Wali, Wright, Nwokah & Reynolds, 2015:7).

As a general definition, qualitative research refers to:

*...any kind of research that produces findings not arrived at by means of statistical procedures or other means of quantification* (Strauss & Corbin, 1990:17).

Research can be broadly categorised into quantitative and qualitative designs. Quantitative studies allow the researcher to familiarise him or herself with the research problem (Golafshani, 2003:597). They are typically very deductively based and have structured guidelines that endeavour to explain phenomena by collecting numerical data, testing hypotheses, controlling variables, measuring, identifying cause and effect, engaging with statistical testing, and arriving at generalisations. Qualitative research, on the other hand, uses a holistic approach that helps to understand human experience and meaning using texts, rather than numbers, with the resultant rich descriptions (Bear-Lehman, 2002:85, De Vos, Strydom, Fouché & Delport, 2011:63; Petty *et al.*, 2012a:269). Not only are the different views of the research participants and researcher incorporated, but findings remain specific to the situation in which the data was collected (though it is possible to transfer it to a similar setting). Therefore, the knowledge claims of qualitative studies are completely different from those of quantitative studies (Petty *et al.*, 2012a:269-271).

Criticisms of qualitative studies are that they are “soft” and “unscientific” (Petty *et al.*, 2012a:267) or that the data is subjected to human error and bias in its collection and interpretation (Cooper & Schindler, 2014:145). Quantitative studies typically require the researcher to maintain as much of an objective distance from the research process as possible, whereas qualitative studies see researchers embracing their involvement and role within the research (Golafshani, 2003:600). However, the quantitative researcher uses specific variables to conduct their study, inhibiting the collection of information-rich data through the imposition of a limited worldview. Further, policy makers and real-world practitioners may experience difficulties in drawing actionable information from experimental research (Marshall & Rossman, 2016:101).

Research presented using a qualitative design includes the voices of the participants, the reflexivity of the researcher, depth of description, and interpretation of the problem and results in more comprehensive literature, or signals a call for action (Creswell, 2007:37; Creswell, 2012:44). There are no preconceived hypotheses at the beginning of the research process – the intention is for hypotheses to be the result of the data analysis. The data analysis itself is highly inductive and establishes patterns or themes from observations and their corresponding theoretical conceptualisations. Research hypotheses are a result of the inductive reasoning (Bear-Lehman, 2002:86; Creswell, 2007:37; Creswell, 2012:45). However, it is commonplace for both inductive and deductive processes to occur in a study – as is the case with this research. This movement between induction and deduction is known as abduction (Saunders *et al.*, 2016:148).

There is increasing agreement, though no consensus, that theory has its place in qualitative research. The researcher prescribes to Grbich’s (2007) (in De Vos *et al.*, 2011:299) distinction: one’s pre-chosen theoretical position informs the research, against which the findings will be placed. The deductive element is then visible, because the contextual framework of IMC, within that this research will be conducted in, acts as the point of departure – it is the theoretical base that guides the qualitative researcher’s narrative methodology and process for data collection, analysis, and interpretation. Conclusions, however, will be drawn in an inductive manner based on the understanding and explanations from an under-investigated music industry (Bear-Lehman, 2002:85; Van Wyk, 2012). As a result, this qualitative research will help to



develop a more vigorous and comprehensive knowledge base in marketing and the music industry (Petty *et al.*, 2012a:267).

There are a number of methodologies that may be followed within the qualitative design. What follows is a short review of some of the notable methodologies, as context, and a discussion of the phenomenological strategy of this study.

#### **4.2.3 Nature of research design**

The nature of the research design reflects the purpose of the inquiry, which can be characterised – according to question type – as one or more of the following (refer to Table 4.1):

**Table 4.1: Question types in research design**

<b>Question type</b>	<b>Question</b>	<b>Examples</b>
<b>Exploratory</b>	<ul style="list-style-type: none"> <li>- What is the case?</li> <li>- What are the key factors?</li> </ul>	<ul style="list-style-type: none"> <li>- What are the critical success factors of a profitable company?</li> <li>- What are the distinguishing features of a good leader?</li> </ul>
<b>Descriptive</b>	<ul style="list-style-type: none"> <li>- How many?</li> <li>- What is the incidence of X?</li> <li>- Are X and Y related?</li> </ul>	<ul style="list-style-type: none"> <li>- How many people died of AIDS in South Africa last year?</li> <li>- Is there a correlation between parental support and scholastic achievement?</li> </ul>
<b>Causal</b>	<ul style="list-style-type: none"> <li>- Why?</li> <li>- What are the causes of X?</li> </ul>	<ul style="list-style-type: none"> <li>- What are the main causes of malnutrition in a rural community?</li> <li>- Is smoking the main cause of lung cancer?</li> </ul>
<b>Evaluative</b>	<ul style="list-style-type: none"> <li>- What was the outcome of X?</li> <li>- Has Y been successful?</li> </ul>	<ul style="list-style-type: none"> <li>- Has the new TB awareness programme produced a decline in reportable TB cases?</li> <li>- Has the introduction of the new refrigeration technology led to cost-effective production?</li> </ul>

Question type	Question	Examples
<b>Predictive</b>	- What will the effect of X be on Y?	- What effect will the introduction of a new antibiotic have on population Y?
<b>Historical</b>	<ul style="list-style-type: none"> <li>- What led to Y happening?</li> <li>- What were the events that led up to Y?</li> <li>- What caused Y?</li> </ul>	<ul style="list-style-type: none"> <li>- What caused the demise of socialism in Central Europe during the late eighties?</li> <li>- What led NATO countries to decide to start aerial bombing of Kosovo?</li> </ul>

**Source:** Mouton (2008:53-54)

Through evaluation of the objectives of this research against the descriptors of the question types outlined above, it was determined that this study is both exploratory and descriptive in approach. Many qualitative studies are, in fact, exploratory and descriptive – they build rich descriptions of complex circumstances that are unexplored in the literature (Marshall & Rossman, 2016:78). The research question of this study (What integrated marketing communication tools are used by South African musicians in brand promotion?) requires that the situation is first established (exploratory – is integrated marketing communication used?). The use of IMC within the music industry is a relatively under-researched area of investigation, with much of the marketing literature around music focusing on the impact of the internet and mobile technologies on the international music industry (Bockstedt *et al.*, 2006; Tu & Lu, 2006), the reality television show, “Idols” (Dann, 2003; Fairchild, 2007; Kjus, 2009; Reijnders *et al.*, 2007), and music’s use as a promotional aid rather than as the product or service requiring marketing (O’Reilly *et al.*, 2013:vii). Therefore, the researcher needed to do an exploration just to learn whether South African musicians implement its principles (Cooper & Schindler, 2014:129). Only once this exploration was done, was the researcher able to determine if there were similarities between the IMC strategies of the participants (descriptive – what are the incidences of marketing communication tools and IMC strategies within the sample?).

The main aim of descriptive research is to provide an accurate and valid representation of the factors or variables that relate to the research question (Van Wyk, 2012). It is designed in a way that researchers can observe, describe and define important characteristics of the participants or phenomena to set hypotheses for future studies. Descriptive studies typically use case studies and survey tools – such as questionnaires, interviews, rating scales, and checklists – for data collection (Bear-Lehman, 2002:85). It is more structured than exploratory research (Van Wyk, 2012).

Exploration typically relies more heavily on qualitative techniques, emphasising the appropriateness of the qualitative design used in *this* study (Cooper & Schindler, 2014:129). Taking its cue from its name, exploratory research involves the exploration of what is happening and asks questions about it. It is most useful when conducting a study when not enough is known. Typically, it is characterised by a high degree of flexibility and lack of formal structure. By conducting a search of the literature (Chapters 2 and 3), and talking to experts in the field (South African musicians) it is possible to explore the boundaries of the main constructs or focus of a study (IMC in brand promotion). The results of the study may be followed by further explanatory research in future (Gray, 2013:36; Van Wyk, 2012).

In summary, the approach to this study is of a decidedly exploratory nature, but with elements of the descriptive towards its conclusion (Cockrill & Liu, 2013:265; Sinclair & Green, 2016:6). The strategy chosen to explore the use of IMC by musicians is discussed further in the section below.

#### **4.2.4 Research strategy**

A research strategy is a plan of action that guides a set of procedures. These procedures are referred to as techniques, which are used to acquire and analyse data to create knowledge (Petty, Thomson and Stew, 2012b:378). There are many different types of strategies, with some of the most popular ones indicated in Table 4.2.

**Table 4.2: Types and description of strategies**

Type	Description
Action research and participatory action research	Action research seeks full, collaborative inquiry by all participants in an effort to engage in sustained change in organisations, communities, or organisations. Researchers who engage in action research do so to improve their practice. Participatory action research involves full collaboration between the researcher and participants in formulating the questions to be pursued and in gathering data to respond to them. It focuses on empowering the participants or changing the social conditions of the participants.
Case study	One case (or a very small number of cases) is studied in detail, using a multitude of methods (triangulation), depending on their appropriateness. The idea is to develop as comprehensive an understanding of the case as possible.
Ethnography	The earliest qualitative research strategy that focuses on the study of human groups, specifically how they collectively form and maintain a culture. Groups, communities, organisations, or even social movements are studied through long-term engagement in the setting and by using multiple data collection instruments.
Feminism	Places gender relations at the centre of any study (across disciplines) with the typical aim of the emancipation of women. Researchers focus on the power imbalance between the researcher and the researched and expanding collaborative research.
Grounded theory	Has its foundation in the assumption that hypotheses should be induced from close data analysis. Theory construction is the purpose in that it seeks to build explanations of social phenomena by working backwards from data into theory.

Type	Description
Hermeneutics	An approach to the analysis of texts that stresses how prior understandings and prejudices shape the interpretive process. It is typically used in the critical explanation or interpretation of religious texts, interpretation of literary texts, and analysis and interpretation of art objects.
Historical research	An umbrella term for research activities, most commonly using documentary research methods, which study the past: how it shapes the present, the lessons that it teaches us, and the ways in which it can be capitalised on as a source of data.
Narrative	A personal account, told in a sequenced way, which provides an account of an experience that was significant to the narrator – a story. The intention is not to question the accuracy of the accounts, but to understand their function in particular contexts.
Phenomenology	Phenomenology focuses on understanding the phenomenon. The researcher seeks to explore, describe, and analyse the meaning of individual lived experience. Usually, it entails a number of long, in-depth interviews with those participants that have experienced the phenomenon of interest.

**Source:** Adapted from Denzin & Lincoln (2013:32); Marshall & Rossman (2016:17-23); Mills & Birks (2014:123-139); Mouton (2008:150-167); Petty *et al.* (2012b:379); Saunders *et al.* (2016:184-200); Silverman (2013:107-111)

Based on the descriptions of the strategies in the preceding table, it was determined that a phenomenological strategy would be the most appropriate for this study. The phenomenological researcher goes into the field with a framework of what will be studied and how it will be studied. Therefore, the philosophical grounds of IMC that guide this study are outlined early on (De Vos *et al.*, 2011:304-305). This research sees social phenomena (IMC) as socially constructed (by the user, or in the context of this research, the musician). The focus is on generating meanings and gaining insights into those phenomena (Saunders *et al.*, 2016:723). In this study, one of the objectives

is to resolve whether IMC, as theoretically understood, are used by musicians in promoting their brand. The musicians may understand the principles of IMC differently to theory, have a group understanding of the phenomena based on their industry, or even apply them in new and unique ways.

Specifically, Husserl's descriptive phenomenological strategy is implied through the research question of this study, which is interested in the musician's descriptions, not their interpretations, about their perceptions of IMC in the music industry. The researcher's use of bracketing (discussed in the "methodology" section below), reflections on her personal perceptions and use of respondent validation (see the discussion on "trustworthiness" below) are also distinguishing elements of Husserl's descriptive strategy (Reiners, 2012:3).

By gaining access to the participants' views, this study seeks to delve further into IMC. The way in which these views are accessed and the research objectives achieved is discussed in the following section on methodology.

#### **4.3 METHODOLOGY**

Lincoln and Guba (1985:100) frame the question:

*How much more must it be the case that investigator and respondent shape one another's behaviours and responses when they are in a face-to-face situation as in an observation or an interview?*

The Interpretivist philosophy is represented in this statement. Through this lens, the researcher co-creates the data of the study with the participant. There is a benefit to this mutual influence – as knowledge is gained about the subject from the participant, the interview guide will be modified to explore the new perspectives further with the next participant.

As this study is more explorative, four exploratory techniques, as outlined by Cooper and Schindler (2014:130-133), for data gathering were considered: secondary data analysis; experience survey; focus groups; and two-stage design. Focus groups were discarded as a potential technique for this study because of the difficulty in bringing together busy musicians in one place and time for a group discussion, while a two-

stage design was not relevant to the objectives of this study, which seek only to establish the use of IMC in the music industry and not to test further hypotheses. As most appropriate for the research objectives, a search of secondary literature has already been conducted in Chapters 2 and 3 to provide the background information to both IMC and the music industry. What followed this secondary data analysis was an experience survey, which allowed the researcher to find information pertinent to this study from those with experience in the field by tapping into their collective memories and experiences. In this study, musicians were interviewed to discover their thoughts about important aspects of IMC and what they considered to be important themselves. The investigative format needed to be flexible enough to explore any potential avenues that may have emerged during the interview.

For the above reason, the chosen method to collect information from the participants of the research was a semi-structured interview – either face-to-face, via live video or electronic chat, using email or by telephone – which was used to determine the deployment of IMC for each musician (Leedy & Ormrod, 2010:188-189). The time horizon for the study was cross-sectional, studying the musicians' use of IMC at a particular point in time (snapshot), as the interviews were conducted over a short time period (Saunders *et al.*, 2016:200).

Interviews are the predominant method of data collection in qualitative research (De Vos *et al.*, 2011:342). An interview allows for deeper probing into the ways in which specific techniques are applied to individual musicians. One of the most crucial characteristics of an effective interviewer is the ability to convey an attitude that the participant's views are valuable and useful, thus allowing for this deeper probing. In order to have a fruitful interview, both the interviewer and the participant need to be willing to delve deeply into the topic of interest. However, a balance must be maintained by keeping the focus on the participant while engaging in such a way as that keeps the conversation flowing (Marshall & Rossman, 2016:148).

Phenomenological interviewing, specifically, explores and describes the meaning of a concept or phenomenon that several individuals share – in this case, the shared experience that musicians have of employing IMC. The interviews in this study join both past and present experiences of the participants to describe their overall experiences with IMC. Prior to conducting the interviews, the researcher wrote a full

description of her own experience in the music industry and marketing to “bracket” her experiences from those of the participants’ – a phase of phenomenological enquiry referred to as *epoché* that is indicative of Husserl’s descriptive phenomenological strategy (presented in the preface to this dissertation). This reflection was ongoing throughout the interview process (Marshall & Rossman, 2016:153; Reiners, 2012:3). Field notes, compiled prior to, during, and after the interview, were also made (Wang, 2015:130).

Prior to gathering the official data, a pilot interview was conducted with a musician to gain familiarity with the different styles of questioning, to practice interviewing, and to determine if the data gathered would be interesting and meaningful (Silverman, 2013:208). Pilot interviews assist the researcher to understand themselves and contribute to removing barriers such as resistance to audio recorders and suspicion of the researcher’s agenda. They display the strengths of the study in generating enticing research questions (Marshall & Rossman, 2016:105). Based on the pilot interview, the interview guide was adapted for use with the participants.

What follows is the considerations of the researcher in determining which individuals were likely to have a shared experience of IMC in the music industry. These participants were chosen based on their perceived likelihood of having encountered IMC personally, and not through the employment of others to conduct marketing on their behalf. Their experience may therefore be more transferrable to those individuals who have not yet established themselves in the music industry.

#### **4.3.1 Sampling technique**

Randomly selecting participants from a broad pool sacrifices a qualitative imperative – to access information that is rich in meaning. Therefore, participants that were perceived to hold the most expert knowledge about the research question were selected (Silverman, 2013:144-145). The selection of those participants that are perceived to have insightful information is also typical of an exploratory study (Cooper & Schindler, 2014:132).

Since generalisation is not the goal of qualitative research, non-probability sampling – where there is little effort to generate a representative sample – was the method of choice (Cooper & Schindler, 2014:152; Merriam & Tisdell, 2016:96). Specifically, the



probability of each case being selected from the total population is not known and it is impossible to answer research questions or to address research objectives that require the researcher to make statistical inferences about the characteristics of the population. Generalisations are being made about the theory (of IMC), and not the population (Saunders *et al.*, 2016:273 & 295-296).

For the purposes of this research, a non-probabilistic, purposive (or purposeful) sampling approach was used (Guest *et al.*, 2006:62; Yin, 2016:95). Purposive sampling is one of the most commonly used means of sampling in qualitative studies (Gentles *et al.*, 2015:1778). In purposive sampling, the sample is not random in any way (Saunders *et al.*, 2016:301; Wang, 2015:128). It is based on the assumption that the researcher wants to discover, understand, and gain insight, and must therefore select a sample from which the most can be learned (Merriam & Tisdell, 2016:96). This sampling technique allows a researcher to use his or her judgement to select cases that will best enable answers to the research question and meet objectives. For this reason, it is sometimes known as judgemental sampling. It demands that the researcher think critically about the parameters of the population being studied and choose the sample carefully on this analysis. It is most often used when working with very small samples and when wanting to utilise the most informative, or information-rich, cases (Saunders *et al.*, 2016:301; Silverman, 2013:148).

To begin purposive sampling, the selection criteria for those participants that the researcher wishes to study must be determined. The sample should contain certain attributes that are the focus for the study, and then those people that meet the criteria are selected (Merriam & Tisdell, 2016:96-97). At the start of this research, it was believed that the category of “Best Newcomer of the Year” in the South African Music Awards (SAMAs) would have participants that would contain the most relevant and insightful knowledge pertaining to this study. This is due to what was considered their relatively recent acquired knowledge on the marketing of their music. One of the requirements of the nominees is that they have only released a debut album in the year preceding the award. In this way, they probably would not have access to larger funds from previous album sales with which to engage in a more comprehensive marketing strategy (South African Music Awards, 2010).

Access to the musicians was first attempted by contacting the organisers for the SAMAs (as gatekeepers) directly and requesting the email addresses or telephone numbers of the nominees. Despite the initial positive response to this request, the information requested was not provided. As an alternative, contact details were then obtained using public e-profiles online (Facebook, Instagram, Twitter, webpages, and so on). Possible tensions were nullified by a simple and honest self-introduction, reminder of the study details, emphasis on the importance of the participant for the study, a request for the participant's written approval to be recorded, and some small-talk to reflect the genuine nature of the researcher with the participant (Marshall & Rossman, 2016:120).

However, it can happen, because of the iterative nature of qualitative research, that the chosen recruitment strategy does not work as well as hoped and the design of the research may need revisiting (Yin, 2016). A need for adjustment was encountered during the course of the data collection phase of this research. The researcher attempted to contact and secure interviews (during the period of August 2016 to October 2016) with the participants to the study and success was limited. Only one interview was scheduled, conducted, and transcribed during this time. During this interview, the reasons for the difficulties were discovered – the participants for this study had begun the music industry's touring season, lasting into January, and were exceptionally busy (and therefore unavailable). Time constraints necessitated that the characteristics of the participants be reconsidered and, therefore, adjustments were made to the original sampling technique:

- **Change in the unit of analysis from “popular musicians” to “practicing musicians”**

The unit of analysis for this study required expanding from “popular musicians” to include practicing South African musicians – that is, musicians that are actively engaged in pursuing a music career in the South African music industry.

- **Change from a non-probabilistic, purposive (homogeneous) sampling technique, to a non-probabilistic, snowball sampling technique**

Initially, the purposive (homogeneous) sampling technique was chosen to allow the researcher to use his or her judgement to select cases that would best enable answers to the research question. It was thought that the category of “Best

Newcomer of the Year” in the South African Music Awards (SAMAs) would have participants that would contain the most relevant and insightful knowledge pertaining to this study. These musicians were considered to be “popular” musicians in the original terms of this study (“To be nominated or to win an award in a music category at the South African Music Awards”). They were also considered to have relatively recent acquired knowledge on the marketing of their music. However, the difficulty encountered in obtaining the interviews with these musicians, and the time constraints expected, necessitated that the researcher adjust the sampling technique to a snowball sampling technique (in a purposeful manner – the possible participant would be thought to have additional information relevant to the study and not selected based on convenience). Snowball sampling is often used to find and recruit those that are not easily accessible to researchers through other sampling techniques (Yin, 2016:95).

It must be highlighted that snowball sampling poses the problem of maintaining confidentiality between participants when one refers the other. It was hoped that this risk would be mitigated by only requesting the contact information of any fellow musicians that the participant believed would have the relevant information. The researcher would approach the referrals, with the information about the study, to prevent potential candidates from feeling pressured by the initial interviewee (who they may consider to be an authority figure).

The participants were originally selected based on the homogeneous sampling technique described previously, and then expanded on using snowball sampling. As the participants were requested to identify other potential participants in similar occupations as themselves – practicing musicians – the resultant sample remained homogeneous (a common occurrence in snowball sampling). The researcher was therefore able to explore the characteristics of the musicians in more depth, with minor differences becoming more apparent (Saunders *et al.*, 2016:302-303).

In a homogeneous sample, it is possible to reach data saturation – a situation in which the researcher begins to hear the same responses to interview questions – at six interviews, according to Guest *et al.* (2006:61). Further, on expanding to snowball sampling, the researcher also integrated Gentles *et al.* (2015:1783), who estimate that a sample size using descriptive phenomenology (previously identified as the strategy

for this research) target around 12 participants. Therefore, the target sample size for this study was determined to be between six and 12 participants.

#### 4.3.2 Participant profile

The profile of the participants that took part ranged from solo musicians, to band members performing vocals or instrumentals or both, and a duo. Their ages ranged from 20 to 51 years old, with one to 35 years' experience in the music industry. Table 4.3 provides a basic profile of the participants:

**Table 4.3: Participant profile**

Participant	Age	Gender	Location	Years active	Music genre	Primary music role	Solo, duo or band
1	30	Male	Johannesburg	12	Folk/Reggae/Rock	Vocalist	Solo and band
2	37	Male	Pretoria	20	African/Latin/Pop	Vocalist	Solo and band
3	51	Male	Pretoria	35	African/Blues/Country/Folk/Rock/Pop	Instrumentalist	Solo and band
4	29	Male	Cape Town	11	Rock/Jazz/Funk	Instrumentalist	Band
5	30	Female	Cape Town	12	Classical/Contemporary classical/ Classic Pop/Parisian peepshow	Instrumentalist	Solo and band
6	21	Male	Pretoria	4	Acoustic pop rock	Vocalist	Solo

Participant	Age	Gender	Location	Years active	Music genre	Primary music role	Solo, duo or band
7	23	Male	Pretoria	1	Afro-jazz	Vocalist	Band
8.1	26	Female	Cape Town	5	Folk/Blues	Vocalist	Duo
8.2	29	Male				Instrumentalist	
9	39	Male	Cape Town	13	Pop rock/ Reggae/Jazz/Latin	Vocalist	Band
10	25	Female	Johannesburg	5	Jazz/Afro-pop	Vocalist	Solo and band
11	20	Male	Johannesburg	3	R&B/Neo-soul/ Jazz/Pop/Hip-hop	Vocalist	Solo

**Source:** Compiled by researcher (2017)

#### 4.3.3 Data collection technique

The semi-structured interview was the most appropriate due to the smaller number of participants. Interviews assisted the researcher in gathering trustworthy (referred to as reliability and validity in standard quantitative studies) data that were relevant to the research question and objectives (Saunders *et al.*, 2016:398-399). Specifically, the interview was semi-structured in order to gather qualitative data concerning only the marketing communications and IMC strategies of musicians for analysis. Merriam and Tisdell (2016:124) note that most interviews in qualitative research are semi-structured. As has been mentioned in the discussion of the research design, this study was of a decidedly explorative nature, which further advocated for the use of a semi-structured interview as an appropriate data gathering method. This type of interview

helps provide important background or contextual material for the exploratory study, though it is not used as frequently as the unstructured interview (Saunders *et al.*, 2016:392).

In the semi-structured interviews, a list of themes and some crucial questions were asked. The order of questions or wording was varied to maintain an easy flow of conversation – allowing for the interrogation of the responses. The interview guide also contained some comments to open the discussion, prompts to engage the participant in further discussion, and some comments to end off the interview (Merriam & Tisdell, 2016:110-111; Saunders *et al.*, 2016:402-403). Individual depth interviews such as these can take anywhere from between 20 minutes (telephone interview/ Skype™) to 2 hours (prescheduled, face-to-face interviews) to complete (Cooper & Schindler, 2014:156).

While face-to-face interviews are a very common technique, telephone interviews and live video conferencing (such as Skype™) have become increasingly common as they allow for communication at a distance. Hammond and Wellington (2013:91-92) and Shapka, Domene, Khan and Yang (2016:362) highlight that little research has been conducted as to how much difference face-to-face versus online interviewing makes in practice. Shapka *et al.* (2016:364) found that, while there are differences in the number of words produced and the duration of the interviews, the level of self-disclosure, formality and quality of the data produced was the same in a semi-structured face-to-face interview as in an online interview.

Interviews can be both asynchronous and synchronous using the online environment (Opdenakker, 2006). While live video conferencing, live electronic chat, and telephone conversations are (similarly to face-to-face interviews) synchronous (real-time) communication, the use of email is asynchronous, allowing the participant to answer questions at a time and place most convenient to them. A summary of each technique is outlined in Table 4.4.

**Table 4.4: Alternate types of interviews**

Communication	Type	Advantages	Disadvantages
<b>Synchronous</b>	<b>Telephonic</b>	<ul style="list-style-type: none"> <li>- removes geographical barriers</li> <li>- time and cost savings</li> <li>- extended access to participants (eg. the disabled)</li> <li>- increased disclosure of personal or sensitive information</li> </ul>	<ul style="list-style-type: none"> <li>- impersonal – limits the ability of the researcher to establish the trust needed for exploring answers</li> <li>- unable to use visual cues to encourage elaboration</li> <li>- unable to control interview setting ambience</li> </ul>
	<b>Live video (Skype™)</b>	<ul style="list-style-type: none"> <li>- removes geographical barriers</li> <li>- mimics face-to-face interactions</li> <li>- time and cost savings</li> <li>- extended access to participants</li> </ul>	<ul style="list-style-type: none"> <li>- participants must be comfortable with using the internet and Skype™</li> <li>- dropped connections</li> <li>- limited interactivity and spontaneity</li> <li>- fewer social cues</li> <li>- compromised confidentiality when using electronic tools on the internet</li> </ul>
	<b>Live electronic chat</b>	<ul style="list-style-type: none"> <li>- removes geographical barriers</li> <li>- no transcription required</li> <li>- time and cost savings</li> <li>- extended access to participants</li> <li>- comparative anonymity of online interviews facilitates more open and honest responses</li> <li>- emotional content is expressed clearly using emoticons and acronyms</li> </ul>	<ul style="list-style-type: none"> <li>- familiarity with keyboard entry and the internet</li> <li>- text-based communication is produced at a much slower rate than speech</li> <li>- internet connections of both the interviewer and participant must be of an acceptable standard (dropped connections)</li> <li>- unable to use visual cues to encourage elaboration</li> <li>- compromised confidentiality when using</li> </ul>

Communication	Type	Advantages	Disadvantages
			electronic tools on the internet - limited note-taking (both hands needed to type in real-time)
<b>Asynchronous</b>	<b>E-mail</b>	- removes geographical and time barriers - participant can answer questions at their own convenience - no transcription required - time and cost savings - extended access to participants - comparative anonymity of online interviews facilitates more open and honest responses - emotional content is expressed clearly using emoticons and acronyms - allows the participant the opportunity to find the information required	- familiarity with keyboard entry and the internet - text-based communication is produced at a much slower rate than speech - time cost in length of time it can take to respond (days, weeks) - limited spontaneity - unable to use visual cues to encourage elaboration - compromised confidentiality when using electronic tools on the internet

**Source:** Adapted from Hammond & Wellington (2013:91-92); Mann (2016:887); Merriam & Tisdell (2016:110-111); Opdenakker (2006); Saunders *et al.* (2016:421-426); Shapka *et al.* (2016:362); Zikmund & Babin (2007:140)

All the different options for interviewing were offered for the convenience of the participants. The use of telephone interviews would possibly be necessary when the musician did not work or reside within the surrounding area of the researcher (Pretoria – Johannesburg area). Financial resources were limited and the researcher was unable to travel more widely as a result. Furthermore, phone conversations would have to be recorded using the correct equipment so that note-taking could continue. Ethical considerations, such as causing harm by the nature and timing of a telephone call at



an unsociable hour, also needed to be taken into account (Saunders *et al.*, 2016:421-422).

Further to telephonic interviews, it was also possible to use Skype™, a Voice over Internet Protocol (VoIP) service, which allows for live video conversations that were audio-recorded. Skype™ also facilitates live electronic chat (instant messaging) with the benefit of an immediate written record of the interview. Unfortunately, like telephone interviews, there are no visual cues. To combat the risks of dropped conversations and compromised confidentiality present when using the internet, a strong firewall and fast internet connection were used.

Lastly, to ensure that the participants were not inconvenienced by the synchronous aspect of the above types of interviewing (especially when the participants were on tour), email interviews were added as an additional avenue should it have been requested by a participant. However, whenever possible, telephonic, Skype™, live electronic chat and email interviews were limited in favour of face-to-face interviews.

Limitations of interviews include behaviour on the part of the interviewer that may distort the results, and the interviewer's actual physical presence when engaged in a face-to-face interview (Cooper & Schindler, 2008:219). These possible errors were taken into consideration and mitigated as much as possible. There was also the possibility that the interview subject would not be available or willing to share the information due to the perceived competitive nature of the industry. The unavailability of the participant cannot always be avoided, but any resistance to the interview can potentially be countered by ensuring confidentiality in that the techniques used will not be directly associated with the record label or musician (Wang, 2015:130).

The specific instrument used for the interview was an interview guide that consisted of broad questions or topics to be addressed during the interview (Saunders *et al.*, 2016:402-403), and is attached as Annexure C. These questions were related to the marketing communication mix. This measuring instrument was chosen due to the necessity to gather information on a specific topic (IMC), but with the allowance for elaboration on the individual questions that may provide unconsidered information pertinent to this research.

Prior to the interview, the interview guide was made available to the participants so that they could better prepare and provide relevant information. It was important that simple, conversational language was used to engage the interviewee so as not to create confusion. Whilst marketing executives may understand the jargon of the marketing environment, other research terms may not be as readily understood. Leading or loaded questions were avoided, as well as ambiguous questions that are too general (Zikmund & Babin, 2007:236-239).

The interviews were audio-recorded (with permission) and transcribed verbatim, with field notes taken during (to also allow for those questions which the participant may not wish to have audibly recorded) and immediately after the interview. The transcription process was carried out throughout the data collection exercise as it is a time-consuming task that requires the transcriber to display detail (interviewer's questions, encouraging sounds that may lead the participant, and so on) on which the merits of the data collection can be assessed (Silverman, 2013:209). Audio recordings were submitted to an external organisation for transcription so that the researcher could focus on conducting the interviews and analysing the field notes. These transcriptions were then compared to the audio recordings for accuracy. The verbatim transcriptions, field notes and contextual data formed the database for analysis and is discussed next (Wang, 2015:130).

#### **4.4 DATA ANALYSIS TECHNIQUE**

A hallmark of qualitative research is the concurrent activities of data collection and data analysis. The researcher does not know what will be discovered or what to concentrate on, and so the final research presentation is shaped by the data that are collected and the analysis that goes with the entire process. Questions and procedures may alter and emerge during the research process (Saunders, Lewis & Thornhill, 2012:163; Wang, 2015:130–131).

As such, data analysis began after the first interview in an effort to identify any information that could inform the interview guide, and to benefit from fresh recollections (how the participant was acting, the scene of the interview, even how the interviewer was feeling) (Silverman, 2013:233). This phase of phenomenological interviewing is referred to as “phenomenological reduction” and involves the identification of the

phenomenon and categorising the data according to the themes of this phenomenon (Marshall & Rossman, 2016:153).

It was important, however, to first analyse the data according to the categories of the musicians, and not the predetermined IMC principles, to allow for unidentified themes to emerge (Silverman, 2013:235). The IMC categories lent a deductive approach to the analysis process as the researcher could commence the data collection from a well-defined research problem and set of objectives, and the literature review of IMC shaped the data collection questions asked of the participants – providing an initial set of categories linked to the research problem and objectives (Saunders *et al.*, 2016:582). However, only once the categories were distinguished based on the participants' understandings, were they grounded against the theory-generated themes of IMC.

The data analysis process above was comprised of data reduction followed by drawing and verifying conclusions. Data reduction is composed of summarising and simplifying the data collected to transform and condense it. The initial data reduction was performed using the Atlas.ti software programme, which allowed the researcher to search through the transcriptions for particular words or phrases. Further, the software assists the researcher in coding segments of the data according to categories and themes that can then be searched for and retrieved for discussion (Saunders *et al.*, 2016:617; Silverman, 2013:266).

According to Silverman (2013:269-272), programmes like Atlas.ti have the following advantages:

- **Large volumes of data are processed quickly, allowing the researcher to explore a variety of investigative questions.** Time and effort is saved when the researcher is not required to photocopy, hand code, sort, and cut and paste reams of data. The process of familiarising oneself with the software and uploading the data onto it is still time-consuming though. The development of the coding scheme and application of it to the transcriptions is a large task, but searching through the information is much quicker once done.
- **The concept of rigour is applied, including the production of counts of phenomena and searching for deviant cases.** A demonstration of rigorous

analysis is seen, either through counting the number of times an instance has occurred, or whether there are no instances at all – a task that displays an effort to prevent personal bias from entering into the analysis. Both qualitative and quantitative analysis can be applied to the data.

- **A team approach can be applied in developing consistent coding schemes.** Acting independently, different researchers may code the same material in different ways. In order to prevent findings being dismissed as merely the primary researcher's point of view, co-coding can occur. Another researcher can also apply their own codes to the data and confer with the primary to reach some overlap. If the programme being used allows multiple researchers to work on the same saved project, this will result in a time-saving process – otherwise, work will have to be merged periodically.

However, financial constraints limited the researcher from using co-coding, as described in the above team approach. Further, the verification of one's data by another researcher speaks to the positivist notion of the reliability of the research, when this study has its roots in interpretive enquiry (Golafshani, 2003: 597). The quality of the data was still attended to, though in qualitative terms and not quantitative.

#### **4.5 TRUSTWORTHINESS**

The quality of research must be taken seriously if researchers wish to have their research accepted as credible. However, interpretive inquiry – as seen in this study – faces difficulty in being accepted as credible and reliable based on the criteria outlined by positivist, quantitative research. Researchers have the option of amending the concepts of reliability and validity to fit a qualitative design (Saunders *et al.*, 2016:205).

Reliability is concerned with the ability of the measuring instrument to generate consistent findings at different times and under varying conditions (Cooper & Schindler, 2008:292-293). The inability to standardise interviews – and the possible intrusion of interviewer and interviewee, or response bias – may generate concerns regarding reliability. In qualitative research, reliability focuses on whether other researchers would uncover similar information (Saunders *et al.*, 2016:397). However, it has been argued that non-standardised interviews are not necessarily repeatable as they reflect the reality at the time that they were collected, in a situation that may be influenced by

a changing environment (Saunders *et al.*, 2016:398). Reliability can also refer to the degree of consistency with which instances are assigned to the same category by different researchers, or by the same researcher on different occasions (Hammersley, 1992:67 in Silverman, 2013:284).

Validity is the extent to which a test measures what the researcher actually wishes it to measure whilst reliability refers to the accuracy and precision of a measurement procedure (Cooper & Schindler, 2008:289). In the context of qualitative research, validity concerns the ability of the researcher to gain access to the participants' knowledge and experience, and whether they are able to infer the participants' intended meaning. Alternatively, it is the extent to which the participant's account accurately represents the social phenomena that it refers to (Hammersley, 1990:57 in Silverman, 2013:284). It is not possible to make generalisations about the entire population, however, as this research is based on a small and unrepresentative number of cases (Saunders *et al.*, 2016:400). To counter the quantitative aspect of validity, the researcher instead looked for respondent validation in this study – the researcher returned to the participants with draft transcriptions and refined them according to their reactions. This interaction was recorded and then refined in light of the reactions of the participants (Silverman 2013:288).

For this study, the researcher did seek respondent validation, but did not prescribe to the positivist constructs of reliability and validity. Further, the sample size was small so that depth and relationships were created, instead of the large-scale and randomly selected participants that are characteristics of a quantitative design. This sample size further negated the use of traditional criteria for evaluating the reliability and validity. Instead, the researcher needed to highlight the traits that confer “credibility” and ensure that the interpretations of the data are “trustworthy” (Marshall & Rossman, 2016:44).

Lincoln and Guba (1985:290) proposed four alternative constructs that attend to the trustworthiness of qualitative data:

- **Credibility** is the qualitative alternative to internal validity and attempts to show that the study accurately identified and described the subject. By providing a detailed description of the intricacy of variables and interactions within the setting, the data that is embedded within the parameters of that setting, population and

theoretical framework will be valid. Credibility can also be promoted through the supply of relevant information to the participants before the interview, allowing them to prepare for the interview (Saunders *et al.*, 2016:402). In this study, detailed transcriptions of the interviews, which were each assessed for accuracy by the researcher, were done. Further, the participants were supplied with the interview guide and information about key terms in this study, in order for them to prepare for the interview beforehand.

- **Transferability**, on the other hand, is the qualitative alternative to external validity or generalisation. By utilising the original theoretical framework to show how data collection and analysis were guided by concepts and models, the theoretical parameters of the research were outlined, and replicating studies can determine whether or not the cases described can be generalised or transferred to other settings. Furthermore, the researcher endeavoured to provide rich descriptions with enough detail to allow the reader to make his or her own judgements regarding the transferability of the data gathered – in effect placing the responsibility of transferability from the researcher onto the one attempting to generalise the information from one context to another (Plack, 2005:231).
- Reliability may be substituted for **dependability** wherein the researcher tries to account for changing conditions in the occurrence chosen for study, as well as how increasing understanding of the setting may affect the design of the study. The assumption of qualitative research is that the social world is ever-changing and that replication is not always possible. Detailed accounts, reflections, transcriptions and interview recordings allow for these data to be assessed for an accurate reflection of the conditions of the study.
- Lastly, **conformability** is the qualitative view of objectivity. It is important that the findings of the study be confirmed by another as this would determine whether the data confirms the general findings of the study and leads to its implications. Reflective notes made during data analysis (a means of electronic in-text journaling), post-interview reflections, field notes, detailed transcriptions, and corresponding audio-recordings were made to allow for the findings of this study to be confirmed by another

It is important to retain notes of the processes and approaches used to obtain the data for reference by these peer-researchers. Reflective journaling was done electronically, noting details as well as any emotions or events that affected the researcher. The reflections focused on what worked (or didn't work) in gaining access to the participants, maintaining access and ethics, and gathering data. They allowed the researcher to reflect during the data collection and analysis as opposed to only reflecting after the research had been concluded. Reflections also informed the data collection instrument (semi-structured interview guide) and the coding process. Any personal insights realised prior to and during the data collection process were bracketed from the collected data in the form of field notes and electronic memos (Cohen & Crabtree, 2008:333; Marshall & Rossman, 2016:119; Merriam & Tisdell, 2016:198). These personal insights also contained considerations of the ethical procedures for the study.

#### **4.6 ETHICAL PROCEDURES**

Marshall and Rossman (2016:50) profess that, not only should the trustworthiness of a study be judged by its design, but also by the plan for how the researcher will ethically engage with its participants. As qualitative research involves contact with fellow human beings, it is especially important to consider any ethical implications. Leedy and Ormrod (2010:101-104) and Silverman (2013:161) note that most ethical issues fall into one of four categories: voluntary participation and right to withdraw; protection from harm; informed consent (respect); right to privacy or protection of the research participants; assessment of potential benefits and risks to participants; and honesty with professional colleagues.

For the semi-structured interview performed during the research, informed consent and right to privacy are of particular importance. When people are intentionally recruited for a study, they should be informed of the purpose and benefits of the research (using an information leaflet) as well as of their rights and protections as participants. It is also necessary to obtain informed consent (Cooper & Schindler, 2014:28). Participants indicated their consent by signing the information leaflet presented in Appendix B. Further to informed consent, in which participants were requested only once to provide their consent to the research based on their knowledge of the purpose outlined in the information leaflet, process consent was implemented. In this way, participants were

able to withdraw their consent at any time during the interview (Silverman, 2013:166). Participants were sent transcriptions of their interviews for confirmation as to the truth of the transcription and were still entitled to withdraw their consent during this time. Participants were given a pseudonym to preserve confidentiality. Both “protection from harm” and “honesty with professional colleagues” were observed.

Refer to Appendix A for the ethical clearance letter granted for this study.

#### **4.7 LIMITATIONS AND STRENGTHS**

Based on the above discussion of the research design and methodology outlined in this chapter, the following limitations, or factors that may influence “valid” conclusions, must be acknowledged:

- The researcher’s own worldview, subjectivity and experiences will filter through into their interpretation of the research. Further, her behaviour and presence had an influence on the participants – these are forms of researcher bias (Davis, 2013:217).
- Financial resources were limited and the researcher was unable to travel more widely to engage directly in face-to-face interviewing with all participants as a result. This led to the use of online video conversations, which are less personal than face-to-face interviews, limiting the researcher in establishing the trust needed to conduct the most informative and explorative interview, or use visual clues that would indicate that a more elaborate answer was necessary.
- An unwillingness to share the information due to the perceived competitive nature of the industry, the presence of recording equipment, the setting of the interview, and possible interruptions may all have had an influence on the participants and the information provided.
- The findings of this study cannot be generalised to a broader population, but may be transferrable to similar settings (Lincoln & Guba, 1985:290).

However, this study was strengthened by its focus of on the real-world environment, providing a true-to-life perspective of what it is like to be a musician in the South African music industry and the grassroots application of IMC. The rich descriptions, highlighting the nuances of the music industry’s realities, conveyed truth to the data.



Finally, those who find themselves in similar positions, or who are facing similar challenges and decisions to the participants of this study, will be able to ground themselves using this study.

#### **4.8 CONCLUSION**

This chapter focused on the research methodology used in this study by highlighting the context within which it should be viewed – using the researcher’s philosophy (interpretive), research design (qualitative), nature of design (inherently exploratory with a descriptive element) and research strategy (descriptive phenomenology).

Based on that context, it was initially decided that the research sample would consist of musicians that had been nominated for the “Best Newcomer of the Year” category of the SAMAs. This sample evolved to include any practicing South African musician during the course of this research. The semi-structured interview was found to be the most appropriate data collection method to achieve the research objectives. The chapter concluded with a discussion on the trustworthiness of the data collected, the ethical considerations of the research, and its limitations and strengths. The primary data collected from the interviews was transcribed and subjected to thematic analysis. The outcome of this analysis, as well as the research findings, will be discussed in Chapter 5 – data analysis and findings.

## **CHAPTER 5: DATA ANALYSIS AND FINDINGS**

### **5.1 INTRODUCTION**

The primary aim of this research was to discover the strategies of IMC employed by South African musicians. Chapter 1 of this dissertation provided an overview of the research question and objectives to do so. As a reminder, the research question being addressed by this study is: “What integrated marketing communication tools are used by South African musicians in brand promotion?”

The following objectives were created to answer this question:

- To gain an understanding of South African musicians as human brands.
- To generate a list of the marketing communication tools used to promote South African musicians as brands.
- To explore the experiences of South African musicians with each of the marketing communications tools.
- To resolve whether South African musicians utilise integrated marketing communications in brand promotion.
- To determine similarities from the strategies used for integrated marketing communications.

To begin achieving the objectives, literature reviews were conducted in Chapter 2 and Chapter 3. Chapter 2 delved into IMC and its beneficial impact on branding. This chapter provided the framework with which to analyse the data from the interviews. In Chapter 3, reviews of the music industry and musicians as brands were given – providing context to the research objectives and an idea of where the research in this area currently stands.

Chapter 4 provided the methodological processes used in data collection and analysis. This research follows an Interpretivist philosophy and is qualitative in design (Saunders *et al.*, 2016:168). It is primarily exploratory as it investigates the application of the IMC phenomenon by particular participants within a specific industry – musicians within the South African music industry. This exploration is presented in Chapter 5 – data analysis and findings.

There were 11 participants that took part in this study and data saturation was reached at Participant 8. Interview structure, content, and participant homogeneity all influence the point at which data saturation may be reached (Guest *et al.*, 2006:75). The sample of participants were relatively homogenous (a common occurrence in snowball sampling) (Saunders *et al.*, 2016:302). The number of participants fell within the range in which it is possible to reach data saturation (six interviews for a homogenous sample, according to Guest *et al.* (2006:61), and 12 using snowball sampling, according to Gentles *et al.* (2015:1783)).

Data were collected using semi-structured interviews (the interview guide is available in Appendix C and the transcriptions are available on a CD in Appendix E). The use of semi-structured interviews to gather data relating specifically to marketing communications further influenced the achievement of data saturation before all the interviews were completed (Guest *et al.*, 2006:75). While continued efforts to collect data may have not justified the return – with any new codes forming variations of the same themes (Guest *et al.*, 2006:76) – the researcher felt ethically responsible to continue with the remaining scheduled interviews because of the commitment made to the rest of the participants (Marshall & Rossman, 2016:50).

In instances where the participants were staying within the Gauteng region, the researcher travelled to a location of their choosing to conduct the interviews. Alternatively, musicians that resided further afield were interviewed using Skype™ (although the options of telephonic and e-mail communication were offered). The total time spent on conducting the interviews amounted to 539.74 minutes, with an average of 49.07 minutes per interview. All the participants could express themselves articulately, and predominantly, in English, and the transcriptions of the interviews were sent to each participant for their approval and corrections to ensure respondent validation (Silverman, 2013:288) (an example of this respondent validation is available in Appendix D).

Field notes were taken to supplement the audio data and check for accuracy in the transcriptions (available on a CD in Appendix E) (Silverman 2013:288). Reflective notes on the setting of the interview, as well as insights gained from the interview, were also written after each interview (Appendix F). This reflective practice was continued while the data were analysed by means of a memo-based system in Atlas.ti (also

available on the CD in Appendix E), recommended by Merriam and Tisdell (2016:198). As highlighted in Section 4.2.4, the researcher's reflections on her personal perceptions and use of respondent validation (as well as the *epoché* presented in the preface) are distinguishing elements of Husserl's descriptive strategy of phenomenology (Reiners, 2012:3). These practices helped to contribute to the trustworthiness of this study, discussed in Section 4.5.

Table 5.1 indicates the referencing system used to report on the findings.

**Table 5.1: Reference system used in reporting the qualitative data**

Example	8:15:145:146
Where <b>8</b> represents the number of the primary document and participant number (i.e. interview transcription).	
Where <b>15</b> represents the quotation number in the transcription.	
Where <b>145</b> represents the starting line.	
Where <b>146</b> represents the ending line.	

**Source:** Adapted from Davis (2013:231)

## 5.2 FINDINGS ACCORDING TO THEMATIC ANALYSIS

The interviews showed that the participants do make use of all of the marketing communications tools outlined in Section 2.2.4 (Table 2.1) and that they subconsciously practice an outdated way of IMC – messages and media are coordinated to collectively influence their perceived brand value, but they are not preplanned (see Section 2.3.1, Table 2.2, 1992 definition). Most of the participants do not engage in proactive marketing communications planning. The predominant use of online and social media marketing communications on an ad hoc basis is evident. Despite showing a preference for limiting their activities to making, recording and producing, and performing music, all participants expressed an awareness of the importance of marketing in their industry.

A thematic map, summarising the findings of the thematic analysis, is presented in Table 5.2 below. This thematic map is made up of themes, categories and codes that are then discussed in more detail in the subsequent sections.

**Table 5.2: Thematic map (themes, categories and codes)**

Theme	Category	Codes (sub-category)
5.2.1 The musician as a brand	5.2.1.1 Entrepreneur	<ul style="list-style-type: none"> <li>- Music career</li> <li>- Business background</li> <li>- Self-management</li> <li>- Marketing knowledge</li> </ul>
	5.2.1.2 Brand	<ul style="list-style-type: none"> <li>- Brand image</li> <li>- Brand identity of the musician</li> <li>- Brand identity of the band</li> <li>- Brand identification</li> </ul>
5.2.2 Marketing practices	5.2.2.1 Approach	<ul style="list-style-type: none"> <li>- Consumer-first</li> <li>- Inside-out</li> </ul>
	5.2.2.2 Focus	<ul style="list-style-type: none"> <li>- Recorded music</li> <li>- Quality</li> </ul>
5.2.3 The marketing communications mix in practice	5.2.3.1 Advertising	<ul style="list-style-type: none"> <li>- Media advertising</li> <li>- Place advertising</li> </ul>
	5.2.3.2 Direct and database marketing	No code
	5.2.3.3 Online and social media marketing	<ul style="list-style-type: none"> <li>- Online marketing</li> <li>- Social media</li> </ul>
	5.2.3.4 Sales promotions	<ul style="list-style-type: none"> <li>- Consumer promotions</li> <li>- Merchandise</li> </ul>
	5.2.3.5 Event marketing, experiences and sponsorship	<ul style="list-style-type: none"> <li>- Live events and touring</li> <li>- Partnerships and sponsorships</li> <li>- Music venues</li> </ul>
	5.2.3.6 Publicity and PR	No code
	5.2.3.7 Personal selling	No code
	5.2.3.8 Word-of-mouth	No code
5.2.4 Communications as campaigns	5.2.4.1 Target market	<ul style="list-style-type: none"> <li>- Consumer-centric</li> <li>- Audience engagement</li> </ul>

Theme	Category	Codes (sub-category)
	5.2.4.2 Message	<ul style="list-style-type: none"> <li>- Content</li> <li>- Congruence</li> <li>- Campaign</li> </ul>
	5.2.4.3 Effectiveness of communications	<ul style="list-style-type: none"> <li>- Noise</li> <li>- Awareness</li> <li>- Measurement</li> <li>- Loyalty</li> </ul>

**Source:** Adapted from Merriam & Tisdell (2016:199-203)

### 5.2.1 Theme 1: The musician as a brand

There is a need for a musician to control multiple aspects of their career in order to remain sustainable. They need to put on multiple hats – including that of the marketer – if they want to succeed in the South African music industry. The first objective of this study was to gain an understanding of South African musicians as human brands. Theme 1 contributed to this objective by first positioning the participants as entrepreneurs – people that use their musical talent and who manage their factors of production (for example, knowledge and finances) to convert an original idea (their own, unique human brand) into a business (De Beer in Nel & De Beer, 2014:3-4). Their human brand is then explored as it is the brand that will experience the benefit of an IMC strategy (Zvobgo & Melewar, 2011:15). Table 5.3 below, is the section of the thematic map covering Theme 1: The musician as a brand.

**Table 5.3: Theme 1: The musician as a brand**

Theme	Category	Codes (sub-category)
5.2.1 The musician as a brand	5.2.1.1 Entrepreneur	<ul style="list-style-type: none"> <li>- Music career</li> <li>- Business background</li> <li>- Self-management</li> <li>- Marketing knowledge</li> </ul>
	5.2.1.2 Brand	<ul style="list-style-type: none"> <li>- Brand image</li> <li>- Brand identity of the musician</li> <li>- Brand identity of the band</li> <li>- Brand Identification</li> </ul>

**Source:** Adapted from Merriam & Tisdell (2016:199-203)

Theme 1 was categorised into the musician as an entrepreneur and as a brand in the music industry. Each of these categories and their codes are discussed in the next sections.

#### 5.2.1.1 ***Entrepreneur***

For the purposes of this research, the participants' entrepreneurial skills and knowledge were separated into their experience in the music industry from a music perspective (musical skills and knowledge), their background in business (both academic and practical), their ability to self-manage as entrepreneurs (self-management), and specifically their marketing knowledge (as the area of focus for this study).

##### 5.2.1.1.1 ***MUSIC CAREER***

The participants' music careers range from one to 35 years active in the music industry, with the group experience of the participants adding up to 121 years. Four of the participants had taken formal education in music, but one of the participants expressed that their love for music may have been "destroyed" had they studied it. As such, further studies may find that there is a high level of self-tuition in the South African music industry.

*"...when I was five, I started playing piano. When I was ten, I started playing guitar. When I was fourteen, I started playing, uh, drums." (4:251:214:214)*

Most of the participants had been part of a band at some point in their music careers. Five of the participants had pursued or are pursuing music careers as both solo musicians and band members, and four are only active as band members (including the duo). The participants that had only acted as solo musicians were the two youngest in the sample (ages 20 and 21). Some of the reasons that arose for joining a band included the expense of hiring a band as a solo musician and a lack of congruence between the style of the musician and that of the band.

*"...for the first year and a half of my solo career as...as a solo artist, I toured on my own doing a lot of loop station stuff and sort of multitasking to...like, to ridiculous lengths on stage just to make a show because it was actually unaffordable to book a band at that point, you know." (1:13:122:124)*

*“...you have to always find a new band and that has been kinda hectic since, um, you end up using people that kinda don’t know your sound and end up putting different things in your sound that aren’t you, so to speak.”*  
(7:110:166:168)

A way in which some of the participants continued music “*professionally and permanently*” (4:262:246:248) was to pursue a related career in music. These careers included music production and arrangement, sound engineering, teaching, and even orchestral administration. Younger participants also showed the intention to pursue an alternate music career, as exemplified by the following quotation:.

*“I wanna end up being in...a producer. So that’s, like, my end goal ‘cause I can do that until I’m grey and if I get into a wheelchair, it doesn’t matter. As long as my ears work and my hands work, I’m good.”* (9:127:492:496)

Participant 8, the duo, operated their band as a business with the result that – despite their relatively fewer years in the industry (five years) – they have been able to become and support themselves as fulltime musicians.

*“Our, um, band is a registered private company. Um, so anything happens goes through the company. It’s not in our personal capacity. We pay tax and everything. Um, we have auditors do our books for us. All that stuff, ja.”*  
(8:180:873:879)

Their self-sufficiency would appear to motivate the case for South African musicians to manage themselves with a more business mindset. The participants’ business backgrounds are explored in the next section.

#### 5.2.1.1.2 BUSINESS BACKGROUND

Any business management knowledge displayed by the musician – entrepreneurial, financial, business education, and so on – was included in this code. When asked whether he had a business background, Participant 2 indicated that he doubted whether any South African musicians have a business background.

*“No, I don’t. And, if a musician says yes, they’re probably lying.”* (2:52:54:54)



It is possible that this belief shows how some musicians prefer to maintain a focus on their craft and are reluctant to assume different roles. Other participants appeared to support Participant 2's statement.

*"...most musicians, uh, find that part of the job, uh, extremely bothersome..."*  
(3:14:44:44)

*"I don't say so because, so far, I've done a bad job in managing myself, so to speak. Ja, um...ja. So I'm learning but I wouldn't say I have a good business background."* (7:9:130:130)

However, a large portion of the participants presented an opposing reality. The following two excerpts are examples of what led the researcher to this conclusion. They show that both practical and formal business knowledge are being pursued and incorporated into the participants' music careers.

*"...it's actually a course that I did a few years back and what they talk about is how to work with all these new adjustments of people copying and pirating your music..."* (1:520:738:738)

*"...we both studied at the University of Stellenbosch. [Name] studied drama, um, whereafter [sic], she, um, taught musical theatre and then they opened their own theatre company. So she had a musical, uh...uh, a business background. I studied law..."* (8:10:80:82)

From the above views and the data collected, it can be determined that a business approach to managing their music careers is important to the majority of the participants. This mindset may be because all the participants indicated that they self-managed their own careers. They reflected on their experiences in the next code – self management.

#### 5.2.1.1.3 SELF-MANAGEMENT

*"...I made music, I produced the music, I recorded it..."* (6:29:146:146)

All the participants were self-managed musicians at the time of the interview and only two had ever been signed with a record label. Therefore, these musicians were "indie"

as defined by De Wit and Steyn (2007:39) in Section 3.1.4.1, and responsible for their own careers, marketing and distribution. The musicians themselves expressed the importance of independence and the benefits of being independent. They considered signing with a record label as sacrificing power.

*“...always be your own employer basically, you know, and...and work for yourself and focus on developing your own stuff as opposed to relying on other people and other...other companies to provide an income for you...”*  
(1:293:110:112)

*“I kinda want that kind of...that freedom where I am able to do the music that I love and put what I am out there instead of a persona that, uh, recording people chose for me, so to speak.”* (7:6:112:118)

It is through self-management that the participants acquired a much wider skill set than what they believed musicians under the guidance of a record label, manager, or agent would receive. This belief is aligned with Section 3.1.2. which outlines how the record label would provide services such as artistic development, music production, CD manufacturing and distribution, marketing, promotion, publicity, sales, and legal representation (Bockstedt et al., 2006:8 & 15). The participants listed structuring a contract, negotiation, and delegation as just some of the abilities they had developed through their independence. One of the participants suggested that, as a band, it was important to assign responsibilities to band members that were strong in certain areas – a band member that was good at designing could oversee the graphic design and posters while another with good organisation skills could take charge of connecting with people.

*“...we manage ourselves and we’ve had to learn about things like, um, how to structure a contract.”* (5:143:70:70)

*“So I think, in that regard, the independent artists are maybe a lot more business-wise and streetwise...”* (8:330:418:418)

*“...start to kinda like say, hey, guys, you...you’re in the band, you...you’re good at designing, here, you take care of the graphic designers and get the posters done...”* (9:148:118:118)

Along with learning how to manage their careers as individuals, Participant 10 felt that musicians should start looking at themselves and managing themselves as businesses.

*“I honestly think it’s just a mind shift to know that, even though there are no four walls that say this is my business...it...it was hard...it’s hard for people to even...to imagine themselves really as a business and to act as a business, you know. Just you as yourself. So, ja.” (10:17:167:171)*

Part of running a business would include the management of marketing activities and planning how, when, and in what way to communicate with your target market. For that reason, the transcriptions of the interviews were reviewed for indications as to the participants’ marketing practices as musicians. These practices are discussed in the next section.

#### 5.2.1.1.4      *MARKETING KNOWLEDGE AND APPLICATION*

Marketing-specific knowledge, understanding, and application by the participants was limited and done on an ad hoc basis – especially early on in their careers. Prior to the interviews, the participants had been furnished with the list of marketing communications tools and definitions of IMC and branding, allowing them to draw comparisons with their own practices and prepare (as per good practice and as discussed in Section 4.5 of this dissertation (Saunders *et al.*, 2016:402)). Participants admitted not knowing where to start with marketing, as they understood it, when they began and some would look to, and copy, other musicians’ marketing practices (which may not be suitable for their own specific audience).

*“...I’d tell myself sit down, properly think about your marketing because, truth be told, um, I feel like, if I had sat down, I’d have reached a much bigger crowd by now, like, if I’d sat down and properly or proper...properly organised everything, I would have reached a bigger crowd, um, by now because I was doing things on the spot.” (7:84:444:446)*

*“...you go on to your favourite artists and see how they market their stuff or, um, give out their stuff and you just copy...you just copy what they are doing*

*‘cause, if they get...have that fan base, they must do something right, you know.’ (6:123:344:346)*

A major barrier to effective marketing planning for the musicians was the perception that marketing activities would cause them to sacrifice time and effort that they would prefer to be spending on music creation (showing an inward-looking approach to their businesses). The participants did support the importance of marketing, however, with a few suggesting that they would have studied it if given the chance.

*“Go study it. I think it’s one of the most important things. Uh, especially today’s music...” (2:209:486:486)*

Some of the participants mentioned momentum as important in order to minimise the time spent on marketing efforts and maximise the results – they build off of the marketing efforts of one “gig” to create interest in their human brand, promote sales, and gain awareness of the next gig. Marketing is still an area that they have little experience with in planning and are reluctant to spend time on as a result. However, effective use of marketing is crucial in the music industry if a musician hopes to become successful, as highlighted in Sections 1.3 and 2.2.2 (Kotler & Keller, 2016:149). Branding in particular provides a critical competitive advantage that is communicated through marketing communications (See Section 2.4). The participants’ use of branding to differentiate themselves is discussed in the next category.

#### **5.2.1.2      *Brand***

In the music industry, and as the focus of this research, the musician is a human brand who has a name, reputation, credibility and image to maintain (see Table 3.1 in Section 3.2). As outlined at the introduction to this dissertation, in Section 1.1, and discussed more deeply in Section 2.3 and Section 3.2, the effective implementation of IMC has a positive impact on brand performance (Zvobgo & Melewar, 2011:15). Therefore, from an IMC perspective, musicians need to fully comprehend their own brand identity to position themselves most clearly and build a strong brand image (Argyriou *et al.*, 2006:581; Barker, 2013:108). This category explores the participants as brands, beginning with the brand image.

#### 5.2.1.2.1 BRAND IMAGE

Brand image involves consumers' perceptions of, and preferences for, a brand as a result of the various brand associations held in their memory (Keller, 2009:143). It rests with the audience of the brand (external). Participant 1 acknowledged how, while he did not see brand image as especially important early on in his career, he would have paid more attention to it in hindsight. Participant 8 felt that this was a common issue that led to an image of musicians appearing unprofessional.

*"...you know, my younger self, I would...I think the image side of things I would've taken a whole lot more seriously from the get-go..."*  
(1:221:602:604)

*"...that's quite a big issue in the music industry that people...well, not a [sic] issue, it's great that people can just, like, be who they are and everything but I think that often, um, puts a bit of a misconception in people's minds about musicians and the industry and everything."* (8:273:157:161)

Their views support the need for South African musicians to consider themselves as brands (see Section 3.2). As a means of considering their brand image, some of the participants used music genre as a starting point. The influence of music genre on the brand image of the musicians means that it is important for musicians to clearly outline their music genre as a brand positioning effort (see Section 2.4.2) – a potential fan may immediately discount the music of a musician or band because they associate themselves with heavy metal, for example, when they may actually be of a majority alternative rock genre.

*"... 'cause the hip-hop guys are...the hip-hop guys are really...they all about their image."* (1:283:890:892)

*"...although their music is based on the pop culture..."* (4:238:154:154)

*"Why have we gone back to it? Why does it have to be that way? Why do we have to play, if you're a classical instrument, classical music only? Why can't you play funk? Why can't you play rock? Why can't you do other stuff?"*  
(5:127:374:374)

Participant 7, one of the younger participants (21), was very aware of the importance of a strong brand image, wanting to be completely unique and desirable to his audience. He linked his brand image to his own person – his human brand (see Section 3.2.1).

*“...so I want to make sure that every...and, when someone hires me, they don’t hire me just because they see a band but then they hire me because they heard what [name] is...[name] music is about and what [name] music offers that is different from other bands and they hiring me because they want [name], they don’t just want another band.” (7:32:214:216)*

At the onset of this category, it was established that a musician’s brand identity needed to be clearly outlined and communicated to build a strong brand image. The next code explores the brand identity of the participants.

#### 5.2.1.2.2 BRAND IDENTITY OF THE MUSICIAN

*“It’s more about the story you have...” (8:163:776:776)*

This code considered the factors of a musician's brand identity. It is what makes them unique as a human and not just as a product or service. Stories and narratives about the musician are placed in the media for consumers to read, engage and identify with, becoming the musician’s brand identity. Musician’s need to manage these communications as human brands (Lunardo *et al.*, 2015:685-689).

The participants used their childhood, musical influences, country of origin, and musical and creative abilities as part of their brand narrative. These factors reflect some of those discussed in Section 3.2.1 by O’Reilly *et al.* (2013:100).

*“...I had been in the music industry from the age of eight with my father, um, with me growing up in a recording studio in Krugersdorp, um, with my dad running it and teaching me and I played for bands and for churches and for all sorts of things within that period of being eight years old and eighteen, that ten-year period...” (1:289:96:98)*

*“...I come from the nineties kid, you know...” (4:317:464:464)*

*“I actually like English bands like the Parlotones and more alternative...people that...that...that takes [sic] a little bit of a risk...”*  
(6:113:428:428)

*“I’m trying to portray almost like everyday life of a South African or an African child.”* (7:98:140:140)

*“I’m considered as one of the top lead guitarists in the country.”*  
(3:17:58:58)

*“...’cause I’m not only a musician, you know. I create different forms of media.”* (11:71:262:262)

Perhaps the most crucial element used to distinguish their brand identities was their specific personalities. Most of the participants used their personalities to differentiate themselves from their competition.

*“...you know, I’ve never wanted to be one of those artists that just sing songs about the club and about sex and about rock and roll and drinking and...and, uh, you know...I don’t write songs about partying at all. It’s not who I am as a person.”* (1:137:374:376)

*“I’ll say my...my personality. I’ll just say, like, I’m not a...I like everybody.”*  
(6:26:1218)

*“So what makes me unique, as a musician, is who I am.”* (10:130:189:189)

It would, therefore, be advisable for musicians to consciously delineate their individual characteristics to ensure that their communications and messages are aligned with their personalities. This suggestion is supported by other quotations that stressed one particular branding factor as important – that of authenticity. The participants spoke of performing and communicating in a way that was an accurate reflection of themselves. They believed that their audience would not respond to their communications if they were not congruent with who they are as individuals.

*“...I think, when you not personally comfortable with it, it’s almost like it will show or it...it won’t necessarily, I think, get the response, um, that could...it could have been.” (8:88:463:466)*

*“You know, I don’t try act like I’m the next big thing but I’m honest in the fact that I am tryna find myself in this music and I know, if I was in their position, I’d appreciate that more than someone that’s just tryna be famous, you know, ‘cause, for me, it’s...it’s not about that.” (11:66:248:250)*

This awareness of the importance of authentic communications may be why only some of the participants considered specific stage personas (as mentioned by O’Reilly *et al.*, 2013:100). One could consider a persona as not being an honest reflection of the musician if it were to be entirely fictional. Those musicians that do choose to create a persona should then communicate one that is largely based off defining characteristics of their own personality.

*“...their whole thing was, like, you don’t have to be the greatest musician to make an impact, you just gotta create a cool persona that people are gonna buy into.” (1:115:336;336)*

*“I don’t lie but I omit certain factors that...that, you know...that might make me look lower than what I...what I am...” (2:303:324:324)*

*“Like, I was at college and I...and I...I started to realise these things, um, and...and I...I forced myself to have an ego.” (4:93:320:320)*

The personality of the musician is what makes them appealing to their audience (Lunardo *et al.*, 2015:685-689). Consumers borrow from the brand identity of musicians to construct their own self-identities – a practice that was even reflected by the participants themselves when they turned to their musical influences for their identity construction (see Section 3.2.1). Musicians should then strongly communicate those aspects about themselves (brand identity) that are unique, but also experiences that they think their target market may feel able to identify with. It is more difficult to do so when it is a band that forms the music brand – discussed in the next section.



#### 5.2.1.2.3 BRAND IDENTITY OF THE BAND

As discussed in Section 3.2.2, the brand identity of a band is more complex than that of a solo musician. The band can be made up of multiple vocalists, vocalists and instrumentalists, or purely instrumentalists. As a result, the brand identity of a band becomes more entwined with the music genre and the music itself. However, some bands may highlight specific members' brand identities in their marketing efforts (O'Reilly *et al.*, 2013:100-101).

In the case of Participant 2, he was identified as the leader of his band, but this was only for branding purposes – all members of his band have a say in the various music productions that promoted a group cohesiveness. Conversely, Participant 4 eventually left his music group because there was not a shared identity within the band – its founding members came from a different racial group with different experiences from himself. This may imply that there are two aspects that need addressing as a musical group – a strong leading human brand and a shared brand identity within the group.

*“...the band’s connection is...is more...me, being the leader of the band...”*  
(2:126:274:274)

*“...it’s starting as my project but there’s the other guys so I do let them influence the project, obviously. If I don’t like...well, anyone on the band, if they don’t like something, they’ll tell...they’ll say...”* (2:205:470:472)

*“The relationships got sour because it was just, um...ja, people weren’t, uh, talking and there was lack of communication and understanding as well.”* (4:10:84:84)

Participant 8 focuses on their brand identity as a duo. Neither member was emphasised more than the other – they presented themselves as a professional married couple.

*“I think the fact that we are married perhaps...um, because that is quite unique.”* (8:14:112:114)

*“So, um, ours is very much the same as any other business. We um, we have a formal invoicing system with everything, with logos.”*  
(8:387:869:871)

Participant 5 was a member of two music groups as a classical musician. Each group has a specific, or unique, sound and genre and she used the unique instrumentation as a differentiator.

*“I think it’s kind of assumed generally because it’s got a tuba, a [instrument], and a saxophone. So that’s not a standard kind of instrumentation.”* (5:67:212:214)

The first three participants’ experiences typified the discussion of the musical group as a brand in Section 3.2.2. The brand narrative was based around the leader of the group in the first instance, managing multiple individuals’ identities in the second, and around a strong partnership in the third. However, the fourth case focused on the instruments themselves as the brand story. The instrument that this participant used was so unique that the brand was built around it instead of the human brand (during the process of respondent validation, the participant also requested that the name of the instrument be removed because of its level of uniqueness).

The unique brand identities of musicians and bands should be clearly established and communicated through stories and narratives in mainstream media for consumers to engage and identify with. In the next code, the identification by consumers with these stories is briefly explored.

#### **5.2.1.2.4 BRAND IDENTIFICATION**

When a consumer identifies with a brand, it is known as brand identification. The consumer finds aspects of themselves that resonate with aspects of the brand and define themselves by that brand as a result (Carlson & Donovan, 2013:194). Their own self-image becomes intertwined with the brand identity of the musician and his or her offering.

The participants showed an awareness and goal of brand identification. They identified their music and their brand identities as the two primary areas of connection between themselves and their consumers, as reflected in the following statements.

*“I feel this way. Let me have a listen to this song.”* (6:221:400:400)

*“...you must remember that some people will fall in love with a band or with musicians before even listening to their music...”* (8:283:190:190)

*“...what differentiates me from other people is whether you’ve actually gone through what I’ve been through. That’s literally all that it is, you know.”*  
(11:29:132:132)

A clear brand identity is important for the purposes of brand identification, which creates brand awareness (Šerić & Gil-Saura, 2012:822-823). By devoting energy and planning marketing communications in a way that establishes a strong brand image and promotes brand awareness, a musician can enhance the brand knowledge of their audience and begin to create loyalty to their brand (Reinold & Tropp, 2012:119).

In summary, the participants showed themselves to have music knowledge that is extensive – covering the experiences of music newcomers to those with decades of involvement in the South African music industry. It appears to be the norm to become part of a band in order to capitalise on financial resources and to create a consistent style of music (insinuating that music itself is a brand message requiring IMC). A business approach to managing their music careers is considered as important to the participants because all of them identified as self-managed, or independent, musicians.

To orientate themselves towards a business approach, musicians should view themselves as entrepreneurs and should manage their profession as an entrepreneur would manage an organisation. However, the participants’ knowledge of marketing was self-admittedly lacking and they showed limited marketing planning as a result, preferring to attend to this business function on an ad hoc basis and looking to other musicians for ideas on how to promote themselves. Despite the limit to planned marketing activities, the participants did show consideration of branding – more specifically, their brand identities. Their brand identities were primarily built around their

own personalities and particular attention was paid to authenticity as an important brand factor in promoting brand identification.

The need for an investigation into marketing, specifically IMC, within the music industry is supported by the positioning of the participants – musicians are brands (as has been reinforced by both the literature and the above discussion) and IMC has a positive impact on brand performance. As a result, this study will have practical benefits for South African musicians.

### 5.2.2 **Theme 2: Marketing philosophies**

Music is considered as both a product and a service – a hybrid offering (Kotler & Keller, 2016:422). The importance of IMC for a brand (and, therefore, the musician as a brand) has been discussed in Section 2.3 and Section 3.2. A key aspect of IMC is a consumer-focused marketing mindset (see Figure 2.2, Section 2.3). Therefore, to explore whether the participants are engaging in IMC in the promotion of their brand, Theme 2 was generated, providing insight into the marketing philosophies displayed by the participants as musicians and contributing to the answering of objective four – to resolve whether South African musicians utilise IMC in brand promotion. An extract of this theme from the thematic map is displayed in Table 5.4. The codes related to this theme could be separated into two different categories: firstly, their approach to marketing, and secondly, their focus. The categories and codes related to this theme are discussed in the following sections.

**Table 5.4: Theme 2: Marketing philosophies**

Theme	Category	Codes (sub-category)
5.2.2 <b>Marketing practices</b>	5.2.2.1 Approach	- Consumer-first - Inside-out
	5.2.2.2 Focus	- Recorded music - Quality

**Source:** Adapted from Merriam & Tisdell (2016:199-203)

#### 5.2.2.1 ***Approach***

The first category in Theme 2 relates to the marketing approach of the participants. In this category, references to the consumer as important are shown, but a distinctly

inside-out approach is displayed – with the participant focusing on themselves, as opposed to the consumer, as important, and where extracts show a product mindset of music creation, CDs, and recordings.

#### 5.2.2.1.1 CONSUMER-FIRST

The participants did show some consideration for the consumer and their importance in the marketing process, but overall, this consideration was not evident in how they approached their marketing efforts. Only Participant 8 – the duo that had registered themselves as a business and who were fulltime musicians – stressed the consumer as the centre of their service.

*“...to remember that, even if it’s your own show at a theatre, you are still delivering a service. Like, it’s still people who paid money to be entertained.”*  
(8:426:1257:1257)

A quote from one of the other participants shows that a consumer-first approach is not the norm in the music industry,

*“Actually, it was when we first moved to Cape Town that we were taught that that is not what you do. You play what people want to hear.”* (7:110:166:168)

Others expressed consideration of their product benefits to the consumer.

*“...it’s great to make people feel good...”* (5:191:284:284)

Strategic planning of IMC would benefit the musician by encouraging a more consumer-oriented approach to their marketing efforts. A focus on communication – where listening is given as much importance as saying – allows for interactive relationships to become the musician’s goal, leading to a more loyal and supportive fan base (Duncan & Moriarty, 1998:2).

#### 5.2.2.1.2 INSIDE-OUT

The participants showed an inside-out approach where their efforts focused on themselves – as opposed to their audience – as important. Music was used as a means of expressing themselves and of relieving stress, not for the “sake of selling”.

*“I was in it mostly because I loved the music so much. Um, the music helped me escape a lot and, um, ja, it was just really, really cool.” (4:9:82:82)*

*“I just wanna make music that I like.” (6:20:116:116)*

While it was acknowledged that the musician was reliant on the public to define their success, the music itself was not created with the market in mind. Some participants highlighted the product as the end effort of a lot of musicians. There was a tendency to devote all activities to creating and expanding the musical portfolio.

*“...that headache is already starting to form because, ja, as you...you rightfully said, you’ve been, uh, in this industry for a long time and I know, the majority of, uh, musicians, they work towards getting that product and then have these boxes with CDs in and, uh, ja, now what? Uh, because then, actually, the work starts and, for most of them, the work has ended.” (3:47:130:132)*

*“...we were more focused on the musicality of the project than the actual selling it...” (4:69:268:270)*

*“I kinda want to push more of my music and my product...” (7:181:422:422)*

#### **5.2.2.2 Focus**

A separate category was created to review the music product. This is because music as a service occurs through performances and these have been categorised as a marketing communications tool (event marketing, experiences, and sponsorship). The participants reflected on albums and singles, the importance on perfecting the quality of their music product, and current experiences with the sales of the music product.

##### **5.2.2.2.1 RECORDED MUSIC**

The music product typically originates from the creation and selling of an album or single song. Creating an album appears to be a time-consuming process and the participants indicated that the release of singles and mini-albums (comprising a handful of songs) was becoming the norm – a type of product unbundling. This allowed the

musician to maximise sales, capitalise off previous marketing efforts, and reduce time costs.

*“No-one even listens to playlists or...or albums fully. It’s all just separated and segregated into singles and single tracks.” (4:141:468:472)*

*“For a single you have...you can give a single three months or whatever and then you can do your next single you give it three months and...so you don’t have to take a massive ti...chunk of time out of your schedule and work on an album and, um, then release it.” (8:153:732:740)*

Participants also felt that albums were becoming an obsolete product. Their own experiences were that, while the likelihood of an album purchase was higher immediately after a live performance, the sales of these albums had dropped. One participant predicted that an album would “probably become more of a luxury item going forward,” similar to vinyl. Their perceptions are supported by the drop in recorded sales seen in the statistics provided by PwC (2016:56-57) and discussed in Section 3.1.3.

One of the questions in the semi-structured interview was a categorisation question that asked participants how many albums or singles they had sold on a yearly basis. From this question, some insights on music as a product resulted. The participants were experiencing a decline in the sales of physically recorded music, and digitally recorded music was more lucrative for them – supporting the industry trend displayed in Figure 3.3 of Section 3.1.3. Participants are making an income from music streams, with a small income being earned per play – necessitating thousands of streams of a song to make a measurable contribution to the participant’s income. A couple of participants are not tracking their physical sales, however, with one expressing how he was planning to focus on live performance instead.

*“I don’t really believe in selling my music.” (11:236:464:464)*

Birkholtz (2009:34) put forward that the live music sector was traditionally the driving force behind local South African talent. Industry statistics show that the live music sector is now the main contributor to music industry revenues (PwC, 2016:57). Perhaps the reason that live music is overtaking the music product in the music industry is that

it affords the consumer the opportunity to truly engage with the musician as a brand. The musician is also afforded the opportunity to make an impact from multiple angles – him or herself, the venue, the visuals, as well as the music itself. Making it more important than ever to carry the same message through every touchpoint to reinforce the brand.

#### 5.2.2.2.2 QUALITY

Numerous participants referred to quality in terms of their product. They view a music product as representative of themselves (their brand) and therefore something they must be proud of. As one participant put it:

*“...I will be happy with the quality of it and, um...and will be willing to market that a lot more...”* (9:128:498:498)

Quality is, therefore, an important brand factor with which the participants want their brand image to be associated. While quality was mainly associated with recorded music, mention was made of the quality of the performance and the quality of music videos as well. How a musician chooses to release their music can also impact on the perception of quality of their music product.

*“...we can only wonder how much better would it have done if it was a good quality recording.”* (2:215:498:498)

*“...they both good, high-quality looking products in HD, then I find people aren’t...people aren’t turned off to that...”* (4:335:510:510)

*“...the bands that I’ve seen, um, make...make it, um, are bands that have good quality entertainment. Like, that’s it.”* (4:152:504:504)

*“...you don’t wanna associate yourself with that kind of sound ’cause, immediately, if someone sees that link, you know, mm, yet again, another one of those artists...”* (11:184:164:166)

As Participant 11 explained, in the last quote above, the use of some digital music platforms to distribute or stream music can lead to an association with poor quality, depending on the platform. Musicians must be careful to ensure that they choose their



platforms wisely as a result – careful consideration must go into the platforms from which consumers are able to access, sample, and purchase their music.

Literature supports the view of music as a hybrid offering – a service supplemented with tangible CDs and merchandise (Kotler & Keller, 2016:422). The trend in the music industry (see Section 3.1.5) sees live music becoming the major income generator for musicians, as consumers look for a social experience that they cannot get from digitised music. Despite this trend, the participants showed a distinctly inward-looking approach to marketing – centring their efforts on music (the product) and music creation and selling that to the consumer – instead of on the consumer and their needs. Music is not a traditional need-based product and it is created from the need of the musician as opposed to the consumer.

To counteract such an introspective mindset on music creation, one could argue that the focus for marketing should be to engage the consumer with the musician as a brand and not with their musical product. The musician should select those music products in his or her portfolio that he or she feels most represents them as a person, and therefore their human brand, and what they think their consumers would most connect with. Their music, as a result, becomes the brand message. This same message needs to be carried through in interviews, in visuals such as photographs and videos, and in live performances. IMC then provides a consumer-oriented focus for strategic communication (Mulhern, 2009: 92).

### **5.2.3 Theme 3: The marketing communications mix in practice**

The marketing communications mix includes the broad communication types of both traditional and digital media: advertising; direct and database marketing; online and social media marketing; sales promotions; event marketing, experiences and sponsorships; publicity and public relations; personal selling; and word-of-mouth. These communication types were discussed in Section 2.2.4 and used as categories in Theme 3: The marketing communications mix in practice.

As mentioned in Section 4.4, the data was first coded freely and using terms inspired by the participants. This allowed for unidentified themes to emerge (Silverman, 2013:235). The codes were then reduced and relevant data were categorised into the theoretical framework of the marketing communication mix – a phase of

phenomenological interviewing referred to as “phenomenological reduction” (Marshall & Rossman, 2016:153).

Table 5.5 below illustrates the section of the thematic map covering Theme 3, with a discussion of each category and any codes related to this theme provided in the subsequent sections.

**Table 5.5: Theme 3: The marketing communications mix in practice**

Theme	Category	Codes (sub-category)
<b>5.2.3 The marketing communications mix in practice</b>	5.2.3.1 Advertising	- Media advertising - Place advertising
	5.2.3.2 Direct and database marketing	No code
	5.2.3.3 Online and social media marketing	- Online marketing - Social media
	5.2.3.4 Sales promotions	- Consumer promotions - Merchandise
	5.2.3.5 Event marketing, experiences and sponsorship	- Live events and touring - Partnerships and sponsorships - Music venues
	5.2.3.6 Publicity and PR	No code
	5.2.3.7 Personal selling	No code
	5.2.3.8 Word-of-mouth	No code

**Source:** Adapted from Merriam & Tisdell (2016:199-203)

In this section, the second objective of this research – to generate a list of the marketing communication tools used to promote South African musicians as brands – was achieved. Through the discussion of each of the categories and their codes, the third objective of this research – to explore the experiences of South African musicians with each of these marketing communications tools – was also realised. Lastly, one of the key common IMC concepts is the use of multiple media in planning and delivering marketing communications messages (Kliatchko & Schultz, 2014:382). Therefore, by establishing whether the participants make use of multiple marketing communications tools and media, Theme 3 also contributed to the fourth objective of this research – to

resolve whether South African musicians utilise integrated marketing communications in brand promotion.

#### 5.2.3.1 **Advertising**

Advertising includes any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor (see Section 2.2.4, Table 2.1). Typically, the participants did not rely on paid advertising as a marketing communication option due to their limited financial resources. However, the participants did believe that, if a musician has access to the financial resources for advertising, they would extend their reach and increase their sales exponentially.

*“...that is why these guys sell the amount of albums they do. You know, you look at Riana Nel who sells something like over two hundred and fifty thousand albums or something like that.” (1:459:578:578)*

##### 5.2.3.1.1 **MEDIA ADVERTISING**

Media advertising consists of paid for advertising using radio, television, newspapers, and magazines (see Section 2.2.4, Table 2.1). When presented with a hypothetical situation of unlimited financial resources, while some made mention of print media, the majority of the participants turned to television and radio advertisements. Conflicting perceptions were voiced about which of the two media platforms was most effective, but the participants still considered these two traditional broadcasting media to have a broad market reach, penetrative messaging, and the ability to contribute to the authenticity of their brand.

*“I’d say TV is a lot more effective than radio because radio is so short and, I mean, we don’t even listen to radio. Sometimes in the car and then you skip between stations to hear a nice song and then you switch it off again.” (8:119:605:609)*

*“If money was not an option, I would probably be using more radio, um, just purely because radio is more repetitive and it gets to more people, um, over a very short time period, uh, and, also, radio kinda holds a bit of weight. So, if the radio says this is happening, then it almost puts you in a different category and people go, like, oh, I don’t know who that is but, if the radio’s*

*announcing it, I wanna go find out. So, um...so, ja, I'd probably use more radio, uh, and...ja, probably more national radio, if...if finances wasn't a...an issue. Obviously, more campus radios 'cause they...they quite willing to support, uh, independent artist. Um, so I'd use both."* (9:106:436:444)

*"A TV is just more, I think, um...they herhaal...wat's die woord herhaal? They repeat the the programmes a lot more, they repeat their ads a lot more."* (8:120:615:621)

*"It's almost like it just adds a lot more authenticity to you..."* (8:121:622:622)

The above considerations by the participants are also showing some strategic considerations when evaluating the effectiveness of these communication options – specifically, the participants are considering the coverage, contribution, commonality and cost of media advertising, as discussed in Table 2.3 of Section 2.3.2 (Kotler & Keller, 2016:601).

#### 5.2.3.1.2 PLACE ADVERTISING

Billboards, posters, and flyers are all paid for place advertising (see Section 2.2.4, Table 2.1). The participants were able to create and visually advertise their offerings using print media. Eight of the 11 participants had – at some point in their music careers – used this form of advertising. Posters and flyers were the common media used as the participants found them to be more financially accessible. Billboards were thought to be too expensive and the participants relied on record labels or event organisers to absorb the costs of these for them.

*"You rely on shows to do that. If you do a big show, um, you hope that that show ends up on the billboard, you know, and it's very seldom that local artists at least spend their own money to get their ad...advertising on billboards."* (1:420:426:426)

There were mixed reviews by the participants as to the effectiveness of posters and flyers. It was felt that they contributed to the awareness of the musician's brand and increased attendance at performances, but also that they were often a waste of money.

*“We find it’s actually more effective than Facebook and all these other things because there’s just something about a flyer in-hand that attracts people to an event. It’s...for some reason, it’s a whole lot more attractive than a Facebook event, you know.” (1:169:430:430)*

*“...so maybe, if you do have a very prominent poster, it will maybe just draw attention to your brand but I don’t think it sells shows really, to be honest. But we have it all and we send it to the theatres when they ask...” (8:198:983:987)*

It appeared that the proximity of the posters and flyers to the venue at which the performance was to be held contributed to their success. This could be because the audience for these advertisements were already within close proximity to the venue, thereby increasing the accessibility of the service (the live performance).

*“...especially in the area that you’re going to be doing. So like, at the [venue] there is a club wall that you can actually put a poster on...or even on the door. Um, or around the area that people are walking by...” (10:211:425:425)*

### **5.2.3.2 Direct and database marketing**

In Table 2.1 displayed in Section 2.2.4, direct and database marketing includes the use of mail, telephone, fax, email, or the internet to communicate directly with, or solicit response or dialogue from, specific customers and prospects. Direct marketing would include activities by the participants to communicate directly with their consumers to increase sales of the music product or increase attendance at concerts – the focus is not on cultivating a relationship with the consumer, as there would be in personal selling.

To engage in direct marketing, a customer database is built, which includes contact information for consumers – telephone numbers and email addresses, for example. The interviews were analysed for reference to the participants’ use of databases, including any situations that the use of a database was implied in (for example, in the newsletter and email campaigns). The responses showed that some use of database marketing occurred, but it was not to a large extent, as only four of the participants

made reference to using a database. There was a mixed response as to the effectiveness of a database for the participants, as exemplified in the following quotations.

*“....we done [sic] a newsletter campaign. Um, it wasn’t...it wasn’t super successful, I must say.” (8:81:431:433)*

*“Something that I have seen has worked for the band that I’m a part of recently, and we actually got the tip from our lecturer is having a mailing list.” (10:44:263:265)*

Two noted limitations to using direct and database marketing by the participants included a lack of knowledge as to how to compile and keep a database and the vast number of emails that consumers received in general, resulting in newsletters being categorised as spam. However, a benefit was that a participant was able to use targeted communications.

*“...’cause even someone that you maybe don’t have on Facebook or wouldn’t be able to reach word-of-mouth-wise they get the information like that.” (10:161:269:271)*

Based on the participants’ experiences, ways in which databases could be compiled and used included: approaching and performing at popular venues as a means of accessing their email database; providing a list for audience members to fill in their information voluntarily should they wish to be included in future events (this would be a form of pull marketing and communication would be more likely to be favourably received as a result); using the communications as informative (dates and times of shows); and timing the communications effectively to remind consumers of the show.

A human brand, such as a musician, would lend itself to human interaction and relationship-building marketing communications. Direct and database marketing shows itself to be largely impersonal and this may be why the participants do not use it extensively.

### 5.2.3.3 **Online and social media marketing**

Online and social media marketing includes (according to Table 2.1 in Section 2.2.4) online activities and programmes designed to engage customers or prospects and directly or indirectly raise awareness, improve image, or elicit sales of products and services. The participants made the most frequent reference to this marketing communications tool, especially of social media.

#### 5.2.3.3.1 **ONLINE MARKETING**

Online marketing occurred when the participant used the online environment to engage with their target market, either directly or indirectly, to raise awareness, manage the brand image, and elicit sales of albums or singles. The musician's own website, newsletters, personal blogs and online marketing efforts (not including social media) form part of this code.

The music single or album has been discussed as a product (Graham & Burnes, 2004:1093), but it could also be considered as a brand message (about the musician) that needs communicating to the audience. Therefore, one could motivate that digital music platforms are a virtual means of communication and contribute to the participants' online marketing efforts. In the discussion of quality in Theme 2, Participant 11 had considered the choice of digital music platforms as a reflection of the quality of a musician's music – implying that there was an effort to ensure consistency between the brand message of quality (music) and the choice of digital music platform (online marketing communication tool).

While the main function of these sites is to act as online distribution for musicians' singles and albums, the site itself provides exposure for a musician. Streaming, as an example, has become the both the primary distribution platform for musicians and a common means of gaining exposure to the market by the participants.

*“So I think it's all about how many streams are you getting, you know, because the sales side of music is just not existent anymore.” (1:527:756:756)*

*“...I feel like that's automatic marketing as well [as] using an established platform just to put your music...” (11:175:142:144)*

*“...similar to Facebook but, uh, just purely music and songs.” (4:138:456:456)*

Streaming sites included Spotify, iTunes and Google Play (both streaming and digital sales sites), SoundCloud, and Reverbnation, to name a few. The participants indicated that a very small income is earned based on the number of plays that their song gets and often requires thousands of plays before any worthwhile contribution is made. However, they do use the number of plays that their song is getting as a means of assessing their reach and should consider using this platform as a measure of the effectiveness of their campaigns.

*“...they even have an app called SoundCloud Pulse, shows you how many plays you get per day, per week, per month. Um, it doesn't tell you where...” (11:232:440:440)*

A musician can also consider using streaming as a quality control factor and determinant of future sales – only if the song is receiving attention, would the musician make it available on iTunes. This would then lead to a product portfolio that is of high quality (as has been indicated as an important brand factor for the participants).

*“And I actually...after...after a while, I added the song on iTunes because it was doing so good on the streams.” (6:68:272:272)*

Consumers voluntarily search out content on SoundCloud and “follow” musicians on streaming platforms, making it much more likely that they will pay attention to and listen to brand messages sent by these musicians – for that reason the musician should develop strategies to draw consumers to their streaming account.

*“...’cause [on] SoundCloud you can follow people and then, when I post a new song, it pops up on their feed...” (4:137:454:454)*

The participants indicated that they did make use of websites and that websites were important. The insight gained through the attendance of a marketing course by one of the participants showed that they had initially had theirs constructed ineffectively. Participant 2 only had a website created for a CD launch and admitted that he should have had one made earlier. Participant 3 primarily uses his website as a means of contact between him and consumers and as an event calendar. Websites are



important for a musician to be featured in online searches, according to Participant 5, and for brand authenticity reasons according to Participant 8. These reasonings motivate the case for musicians to pay particular attention to websites as an online marketing tool and to ensure that they are professional and appealing.

*“...the first website we’ve had was actually the one that came out for the CD launch.” (2:334:506:506)*

*“...which I actually only use for two things and that is, uh, um, contact for...if people are looking for me, it is there, you can find it, and I keep there a, uh...an active calendar...and in...this is where I’m playing.” (3:50:140:142)*

*“...when people Google wedding function playing or live music for wedding functions, they...up comes our, um, website and then people phone us directly.” (5:148:124:126)*

*“...it’s a strange thing and, even if you think that...that the...the business that you have is...is not even necessarily internet-friendly, people will still think you not legit if they can’t find you on Google.” (8:328:394:394)*

As another form of online marketing, the participants displayed a trend towards the digitising of print media. Newsletters, posters, and magazines were being distributed online. Participant 8 found an e-newsletter to be effective for getting informative messages across, noting that subscribers paid attention to the dates and made notes to book their tickets as a result. Participant 9 made use of e-posters to reinforce his Facebook page and events – evidence of IMC<sup>3</sup>. Participant 11 had begun creating an e-magazine, inspired by the activities of other musicians. He had teamed up with his friends to create it as a means of differentiating himself.

Participant 11 was the only participant to make use of a personal blog – a platform that could be useful in communicating the narrative of the human brand. However, it is used primarily as an online journal as opposed to an active marketing communication tool. This participant also made extensive use of social media for marketing purposes, along

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<sup>3</sup> A possible marketing strategy would be to have real-world posters along with e-posters. Having both would mean that the chance of recall is higher – the consumer would see it online and in the street.

with all the other participants. Social media as a marketing communications tool is discussed in the next code.

#### 5.2.3.3.2 SOCIAL MEDIA

Social media is under the control of the musician and includes sites such as Facebook, YouTube, Twitter, and Instagram. The participants made use of social media to interact directly with their consumers, share music and music videos, redirect consumers to digital distribution and streaming sites and their own websites, provide information about their brand (biographies), and inform about upcoming events. The content is easily changeable, it is financially accessible and the participants showed a clear preference for using social media as a marketing communications tool.

*“...social media presence is vital for me.” (11:84:304:304)*

*“...everything I do, I think it’s more social media driven...” (2:74:94:94)*

*“I’m, just about every day, active on, uh, social media: Facebook, Twitter, Instagram.” (3:36:106:106)*

Participants showed limited use of social media from a strategic perspective. Most still used their accounts on a personal level and not with the view of managing a professional brand. However, some awareness of the content being representative of their brand was shown through the attention to quality visuals.

*“I don’t have a page, so to speak. I have a personal Instagram...” (7:118:182:182)*

*“...we need to get the best recorded...uh, not...camera that we get, we need to ha...set it up nicely and make sure that it’s presentable and professional that...so that, when somebody sees the video, he doesn’t automatically...automatically think, um, ja, this...this one is a startup, he’s an amateur.” (7:125:204:206)*

Table 5.6 provides an overview of the participants’ use of the four most frequently mentioned social media platforms, including the content they place on each platform and the advantages and disadvantages they outlined in each.

**Table 5.6: Social media use among participants**

Platform	Participants	Content	Advantages	Disadvantages
<b>Facebook</b>	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 (Total: 11)	<ul style="list-style-type: none"> <li>- Musician or band page</li> <li>- Events and event reminders</li> <li>- Personal views</li> <li>- Storytelling</li> <li>- Paid advertisements</li> <li>- Visual imagery (photos, music videos, live videos)</li> <li>- Links to website and other social media</li> <li>- Musician biography and contact details</li> <li>- Documentation of works</li> </ul>	<ul style="list-style-type: none"> <li>- Wide reach</li> <li>- Demographic profiling of target market</li> <li>- Interactive</li> <li>- Networking opportunities</li> <li>- Paid likes (increased popularity leads to more gigs)</li> <li>- Pay to boost views</li> <li>- Online word-of-mouth</li> <li>- Contributes to the brand narrative</li> <li>- Brand authenticity (verified page)</li> <li>- Informative</li> <li>- Autoplay function</li> </ul>	<ul style="list-style-type: none"> <li>- High competitor noise (too many events)</li> <li>- Shorter lifespan of content</li> <li>- Lack of target marketing (broadcast communications, not direct interaction)</li> <li>- Have to adjust to changing algorithms</li> </ul>
<b>Youtube</b>	1, 2, 3, 5, 6, 7, 8, 10, 11 (Total: 9)	<ul style="list-style-type: none"> <li>- Music videos</li> <li>- Personal videos</li> <li>- Linked advertisements</li> </ul>	<ul style="list-style-type: none"> <li>- Wide reach</li> <li>- Longer lifespan of videos</li> <li>- Acts as a product portfolio</li> <li>- Adds to brand quality</li> </ul>	<ul style="list-style-type: none"> <li>- High competitor noise</li> <li>- Short attention span of audience</li> <li>- Finance needed to produce high quality video</li> </ul>

Platform	Participants	Content	Advantages	Disadvantages
			<ul style="list-style-type: none"> <li>- Opportunity to go viral (exponential reach)</li> </ul>	
<b>Instagram</b>	2, 3, 5, 6, 7, 8, 10, 11 (Total: 8)	<ul style="list-style-type: none"> <li>- Visual imagery (photos, music videos, Instastories, short clips)</li> <li>- Short messages and hashtags linked to visuals</li> </ul>	<ul style="list-style-type: none"> <li>- More personal</li> <li>- More specific reach through hashtags</li> <li>- Interactive</li> <li>- Online word-of-mouth</li> <li>- Trendy</li> <li>- Networking</li> <li>- “Visual Google”</li> <li>- Sponsorships and endorsements</li> </ul>	<ul style="list-style-type: none"> <li>- High competitor noise</li> <li>- Limited to one visual at a time</li> </ul>
<b>Twitter</b>	2, 3, 5, 6, 8, 11 (Total: 6)	<ul style="list-style-type: none"> <li>- Short lines</li> <li>- Hashtags</li> <li>- Personal views</li> <li>- Links to website and other social media</li> </ul>	<ul style="list-style-type: none"> <li>- Effective growth tracking (followers)</li> <li>- Different audience to Facebook</li> <li>- Online word-of-mouth</li> </ul>	<ul style="list-style-type: none"> <li>- Limited number of characters (one or two lines)</li> <li>- Requires high number of followers to have impact</li> </ul>

**Source:** Compiled by researcher (2017)

Facebook, YouTube, and Instagram were found to be the preferred social media platforms in the interview group and Twitter received mixed preference. As the most commonly mentioned platform, the participants found Facebook useful for communicating multiple forms of content – photographs, videos, online discussions, and informative content like event reminders or biographies. Participant 5 used it to teach their audience about the unique instruments in their band.

*“...what we do with that is that we tend to put on live, um, sort of information videos explaining this is what the instrument sounds like...” (5:57:182:182)*

Facebook is also useful for checking the demographics of those consumers that find a musician appealing – a musician should know their target market to cater their brand message and communications tools. However, participants also expressed that they were experiencing difficulties with the algorithms used by Facebook. They felt that these algorithms forced musicians to have to pay to get their posts seen, where once their followers would easily find their messages. The participants also experience a high volume of competitive noise on Facebook.

*“...based on the way Facebook works at this point as well, you know...when Facebook first started you could make a post and all your...your followers per se, would essentially see that post on their feed and everything but now the way Facebook’s been working is you actually gotta boost your posts and all of that sort of stuff just to get view...view...viewership on your...on your updates and stuff which is sad but it’s...it’s...it’s the way of life.” (1:79:222:226)*

*“Facebook events tend to get lost in the system. I mean, on a daily basis I go onto Facebook and I look and I have ten event invites you know, so you sort of get lost in the system a little bit.” (1:170:430:432)*

To counter both the algorithms and the competing messages, some of the participants found that investing in a paid Facebook post was an effective strategy to increase viewership, but that it was indiscriminate exposure and not targeted communications.

Another method employed by one of the participants to counter the “clutter” was to authenticate their Facebook page.

*“So you can make a Facebook ad but lots of people that you actually don’t want them...like to listen to it actually listens to it and you don’t get that...that reach that you actually want...” (6:37:162:164)*

*“...when we saw that was happening, we managed to get the...the page, uh, verified with a little blue regmerkie...” (8:48:275:278)*

As a way to stand out and get their messages heard, the participants emphasised music videos. Both Facebook and YouTube were identified as the primary means of communicating these videos to their audiences.

*“With video campaigns, it...obviously, it...the amount of views and shares is a big objective. Um, even if it’s random shares, you never know where it comes out again.” (8:216:1093:1098)*

*“That’s why people are trying to be clever and funny with videos and all that kind of stuff...” (10:216:446:446)*

YouTube was discussed predominantly as a video sharing platform with music videos, performance rehearsal videos, and even video presentations that featured the participant talking to the viewers. Twitter was found to be limited because it only allows for short, one-or-two-line communications. Opinions and views were voiced on this platform and links to music videos were given. One participant highlighted that learning how to use the best “hashtags” was important for Twitter and for Instagram in gaining awareness. Instagram itself is considered a visually prevalent platform – even being termed a “*visual Google*” – and the participants used it for photos and short video clips, some with limited availability (only viewable for 24 hours) to encourage their followers to regularly check for updates. These social media accounts were often linked, with the same content on one platform automatically being posted on another platform as well.

*“...I do link them but what I’ve noticed as well is that some people actually only work on Twitter and some people work on Facebook as well. So the*

*replies that I get on...on Twitter is [sic] completely different people than...than Facebook and whatnot..." (2:105:197:199)*

Participants measured their social media success by the number of hits or views and followers they had.

*"We had a Facebook page with, I think, three hundred likes, which is really not much..." (1:385:222:222)*

*"...it's doing good, I'd say. It's doing pretty good. Um, I don't have a lot of followers yet. I have, like, about two...two hundred and something followers..." (7:130:222:222)*

If a musician is able to accumulate many social media followers, companies wishing to sponsor them in exchange for mentions will often approach them. At the same time, a participant indicated that one could pay for "likes" on social media, leading to the perception that a musician was popular.

*"...the new thing on Facebook where you can get likes, you paying for them, has been fantastic because that's basically what all the musicians have done which means that now other available theatres, through the City Soirée, can have us, um, because we have those...a thousand likes on social media." (5:154:152:156)*

Besides the social media platforms of Facebook, Instagram, YouTube, and Twitter, participants also mentioned LinkedIn, Snapchat, Tumblr, and MySpace as possible platforms for musicians. Some participants displayed what could be termed social media fatigue – they are presented with so many platforms that they need to learn about, resulting in them feeling overwhelmed and focusing on only one or two. They may miss the opportunity to engage more effectively with their audience as a result.

*"I haven't...haven't got onto Instagram yet because just purely of the amount of work that it takes...um, to do all these...all these things." (9:92:402:404)*

Online and social media marketing has shown itself to be the dominant marketing communication tool based on the views and experiences expressed by the participants of this study. Technology has presented the participants with a multitude

of platforms with which to engage their audience and these were being used on an ad hoc basis as a result of the number of platforms. It would be advisable for musicians to be strategic in their choice and integration of platforms, and to not just use them according to familiarity.

#### 5.2.3.4 ***Sales promotions***

Any short-term incentive to encourage trial or purchase of a music product or service was included in this category (see Table 2.1, Section 2.2.4). The codes were separated into consumer promotions and merchandise, discussed in the next sections.

##### 5.2.3.4.1 ***CONSUMER PROMOTIONS***

The participants showed that they were aware, but made limited use, of consumer promotions such as sampling and giveaways. Sampling would be in the form of free digital music singles to expose the consumer to their sound, and giveaways can be free CDs and merchandise.

*“People like free music, that’s the thing.” (6:187:276:276)*

One of the participants observed that there was also a certain amount of “noise” with giveaways as there are multitudes of musicians making their music freely available in hopes of being noticed.

*“...but now, also, the giveaways are so...the internet is flooded with giveaways. Um, so I think people are giveaway-fatigued also.” (8:335:447:449)*

Some of the participants suggested creative ways to stand out with consumer promotions, including: handing out CDs at robots (with CD players in cars, this increased the likelihood of the motorist listening to it); engaging consumers to sell tickets to performances on their behalf (earning a free ticket in the process); and where finances not a limitation, giving out free iPods with their preloaded music. While the last suggestion is financially out of reach for most, the idea of packaging music samples in a creative way is worth noting.



#### 5.2.3.4.2 *MERCHANDISE*

Merchandise could be considered as a form of trade promotion. The participants prefer selling CDs, posters, T-shirts, and other branded paraphernalia at their own live events. Consumers are encouraged to purchase the merchandise at that point in time. Merchandise also serves a dual purpose as an income source for the participants. It was suggested that musicians put effort into creating appealing merchandise, both for selling and for giveaways.

*“...it’s a way of exposing the band that actually brings you back mon...instant money as well. So it’s a very good way, I believe, to...to...to invest on.”*  
(2:204:468:468)

In the literature review of the music industry (see Section 3.1.5), it was established that physical recorded sales are declining and that live music and digital streaming are on the increase. However, Participants 4 and 8 have made mention of vinyl as experiencing renewed interest – as a niche market. It may be worth categorising vinyl, CDs and DVDs, and even tape cassettes (as mentioned by Participant 4) as merchandise for musicians, as opposed to primary music products.

*“...they make vinyl, they make tape cassettes, they make CDs, t-shirts, posters.”* (4:81:290:292)

In summary, the participants have found sales promotions to be of use, but have suggested that new and creative ways be found to make samples and giveaways stand out from those of competitors. For this study, it was found that merchandise was effective in sales promotions and those traditionally thought-of music products, such as vinyl and CDs, were being classified as merchandise and luxury items. The participants also used merchandise as an additional income stream at live events, a category that will be discussed in the next section.

#### 5.2.3.5 *Event marketing, experiences, and sponsorship*

This category explores event marketing, experiences, and sponsorship as a marketing communication tool that is of particular importance to the musician. The live performances and tours that a musician undertakes not only earns them an income, but also provides them with platforms that the musician communicates their brand

from. Each performance is an opportunity for the musician to engage with their market and build relationships.

#### 5.2.3.5.1 *LIVE EVENTS AND TOURING*

Live events include: the performance offered by the musician; album or single launches; festivals; corporate events; markets; theatre shows; and small, private functions, such as weddings and birthdays. The participants indicated that a live performance was the first marketing communications tool that they identified and put the most effort into getting. Often the performance would then create additional marketing communications opportunities to inform the audience of the next event and generate word-of-mouth or publicity.

*“A big marketing tool for us is also performing at, like, private events and functions.” (8:223:1155:1155)*

*“...the goal was to just play as much as possible live. So...to start generating a bit of word-of-mouth.” (1:45:182:182)*

*“...and the goal with that is to essentially get onto big festivals or something like that because, if you doing something that’s got a lot of hype around it, you then have, um...you then have, uh, a...a...a leg to stand on with regards to the media side of things.” (1:94:288:288)*

Perhaps the reason that live music is overtaking product in the music industry is that it affords the consumer the opportunity to engage directly with the human brand. In Section 2.2.4, brand contacts were discussed as touchpoints that, when combined strategically, can create a holistic marketing communications campaign that delivers an impression that can strengthen or weaken a consumer’s view of the organisation and impact on brand equity and sales (Kotler & Keller, 2016:582-583). Based on the interviews, the live performance would most likely be one of the strongest brand touchpoints that the participants have with their consumers because it is a lived experience for the audience. They were also afforded the opportunity to make an impact from multiple angles – him or herself, the venue, the atmosphere, the visuals, as well as the music – as reflected on by the participants in these two quotes.

*“...we focus a lot on the actual shows because our whole brand is more about performing live that really...than...and visually...” (8:135:680:682)*

*“...I find, uh, a lot of bands, nowadays, they just kinda get up there and they just play through the songs and it’s only those guys who actually put on a performance and, uh, you know, dress up and...and do, like, you know...connect with the crowd, they actually get a little bit further.” (9:18:128:130)*

Participants also indicated that they used live performances as an opportunity to teach consumers about the musician or band, and to communicate their brand identity to the audience. The importance of an authentic experience (honest) in a performance was communicated – the consumer wants to know that they are emotionally investing in the true representation of the musician (brand identification).

*“...if people haven’t seen the show, um, they won’t know what’s going on, they won’t know that we are actually playing all of the instruments that they can hear in the song by ourselves.” (8:370:962:696)*

*“I used to say that, when you’re on stage or when you’re performing something that it’s as intimate as creating art, whether it’s music, dance, or, you know, um...or visual art, you’re expressing a truth.” (10:20:185:187)*

According to the participants, private events and functions have become a good way to perform and gain awareness outside of the music industry’s peak season (October to January). Establishing contacts with popular venues to perform at on a regular basis was also found to be an effective method of raising awareness.

*“...you will never believe how much [sic] followers you actually get from that because it’s so many diverse people who are kinda crammed into one space because they have to be there for the bride and groom or because they have to be there for the company party or whatever...” (8:415:1159:1161)*

*“...if they hear that you are playing at [venue], they book immediately because they know it and they like it and we’ve actually tested that.” (8:108:559:561)*

During the music industry's peak performance season, the participants also engaged in touring (mainly in November/December). Touring involves the musician giving multiple live performances while travelling across a geographic area. The tour itself is often the focus of marketing efforts and not any one performance. It allows the musician to get exposure to a much wider market and generate word-of-mouth, but is very costly for them as well, causing a tour campaign to become heavily publicity reliant (discussed in Section 5.2.3.6).

*"...we're also gonna follow up with a tour, quite a big tour, um, which then is that face-to-face word-of-mouth thing once again. You know...going to the people as opposed to the people having to go and search all of this."* (1:158:418:420)

*"...when you on tour and you market the show for...for that night, you also add the line-up of the rest of that tour and, uh, then that also markets the rest of the tour while you go."* (8:126:639:645)

*"You really rely a lot on...on publicity..."* (8:114:587:587)

A strategy employed by the participants as a way to minimise costs was to collaborate with an organisation to fund the tour. The organisation would benefit from the increased awareness that their brand sponsorship would bring. Partnerships and sponsorships are discussed in the next code.

#### 5.2.3.5.2 PARTNERSHIPS AND SPONSORSHIPS

Discussed in Section 3.2.3, partnerships involve the musician or band joining forces with another brand that they see as a match to their own. One of the participants had extensive experience with collaborating with outside organisations.

*"...we've managed to get good funding out of them as well, um, to create the image that we going for and, so, from a...from a media perspective, we already getting good exposure out of it."* (1:441:540:542)

He noted that, if a musician can garner enough followers on social media, they attract organisations that are potential brand matches looking for endorsements.

*“You getting the guys like Lloyd Cele that are...that are essentially singers and performers, but he’s also very active in the gym world and his social media showcases that a lot, will get sponsorships from particular gyming you know, companies or whatever the case may be.” (1:537:800:802)*

This participant also identified media sponsors – such as radio and television stations – as being extremely valuable and a good fit between the musician and the company. He did note that it was rare for a radio station to join forces with a musician, but that their support was particularly effective for touring, where they would go ahead to the locations and do the marketing for the performance ahead of time.

*“...there’s no expense to it, you know. You don’t have to actually lay out money because these companies essentially also need entertainment content for their sites and for their programmes and stuff...” (1:394:290:294)*

Lastly, his experiences showed how musicians can also engage in socially responsible activities and, in his case, partner with a charity organisation to enhance the brands and awareness of both entities. Two other participants also engaged in some level of social responsibility, such as performing at frail care facilities or representing a social cause.

*“...in exchange we speak of the brand and I...I live for what they...I really do. I’ve...I’ve been living it now for three years, I’m really trying to help them combat this thing.” (1:445:544:544)*

“Event partnering” was identified as an industry-specific form of sponsorship. Music festivals and big events take on the expense of marketing their event, acquiring sponsorships, and gathering a line-up of musicians they feel will draw in the crowds. If a musician can secure a performance at an event like this, they benefit from free marketing, and the event benefits from access to that musician’s fan base.

*“I think, depending on the venue, if you start to hit a...a bit of a...a bigger venue or a festival or whatever, there’s usually additional, um, marketing and advertising that gets done from their side on a greater level, um, which would be more radio orientated stuff and magazines and posters.” (9:180:244:248)*

*“...indirectly, we do partner with...with companies through various events that we do play, um, and, ja...but that’s more the event partnering with that company and booking us as the artist, you know.” (1:429:488:492)*

Smaller events still perform this function for the musician to a certain extent (as typified in the above examples), but a previously unconsidered characteristic of the music industry was discovered as well – music venues performed marketing communications on the participants’ behalf as well in a symbiotic relationship that should be examined in future research. Music venues, as partners in event marketing, are discussed briefly in the next section.

#### 5.2.3.5.3 MUSIC VENUES

Music venues allow musicians to offer experiences (the live performance) to the consumer. It is a mutually beneficial relationship for the musician and for the music venue: the music venue often oversees the marketing of the performance and offers musicians access to a wider target market, while the musicians provide the entertainment and draw crowds to the music venue.

*“So we found that going with venues that we could trust and whose audience members trusted them was the most successful in having what we would call a successful concert which is both being well-received and having bums on seats.” (5:45:142:142)*

*“...the tough thing is when you...when you just get going, people won’t come to see your show. Even...even though you may have an amazing show, um, people won’t come to see it because they don’t know you but, when you perform at a very popular venue people might come to the venue because they like the venue and then, again, when you are extremely famous or people want...people know you, people will come to watch you even if they don’t know the venue.” (8:105:545:551)*

Musicians looking to get established should focus their efforts on obtaining their performances at popular venues, as this will get them much needed exposure to the regular audience of the venues. The participants assessed venues for their popularity, target market, available resources (lighting, instruments, sound system, and so on),

and whether the venue charged them to perform or not. They must clearly identify what benefits they can offer the venue. Other participants had also made this realisation and showed consideration of brand congruence as well when assessing the venues for their suitability.

*“...one of our...the main problems was that they wanted...one of the...the places wanted us to pay to play.” (4:379:691:691)*

*“So I spend a lot of time kind of going through...just on a...a regular basis, um, just going through newspapers or, um, the internet and just, whenever you see a venue that does have music, to actually start to scrutinise the type of bands that go there, um, what type of music do they have? What type of markets...clientele do they...they service? So a lot of it is...is research.” (9:44:212:214)*

The next section will examine the category of publicity and public relations as one of the more important marketing communication tools being used by the participants.

#### **5.2.3.6 Publicity and PR**

Public relations (PR), as outlined in Table 2.1, Section 2.2.4, create and maintain a favourable opinion of the business (or a positive image in the perceptions of the public). Publics would include any role player that can have an impact on the business, most notably (for musicians) consumers, the media, suppliers of production (such as music venues and potential event partners mentioned above) and financial institutions (Tshabalala in Nel & De Beer, 2014:216-217). A musician, as a human brand, can develop their own PR programme with the publics identified, messages to be sent, and communication channels to be used, but publicity does not fall within his or her scope of control, nor is it paid for. The participants have emphasised that publicity is especially important in creating awareness of their live events. With the live sector as the main income generator for the participants, public relations and publicity should be of special importance in their marketing communications.

Where a traditional organisation would create a press kit as their PR tool to send to media stations, the participants offered up their single or album to get radio airplay or an interview.

*“We thought, okay, well, what we gonna do is we gonna send it out to radio stations and a part of this is...a part of this experiment is to see which radio stations are gonna pick it up and start playing it first...” (1:65:210:212)*

*“Oh yes, I actually forgot radio interviews also are, um, a way that we can, um, we actually do market as well.” (10:107:466:466)*

An important factor that a musician has to consider, according to one participant, is the time factor in sending music to radio stations. The single cannot be “old” or the radio will not use it. Just as news must be new, or “breaking”, it appears that music must follow the same pattern, which would account for why the participants have shown such a high focus on product creation in Theme 2.

*“...especially for radio, you cannot...you cannot send a...a year-old song to radio station and ask them to play and that. They...they just not interested. I think they will...they want new stuff and, if it's not new, it doesn't work. So you basically have a time of...a time period of three months, um, after releasing your album to get it on radio.” (8:148:721:727)*

Radio was not the only avenue that generated publicity for the participants. Publicity for a musician will include any free exposure of their brand to the public. One could say that publicity was the participants' primary aim in marketing – it has maximum impact with minimal costs, which was especially important for musicians with limited financial resources. Publicity can come from the radio, through television programmes, using online YouTube videos, e-magazines, blogs, print media (magazines and newspapers), and also internet-radio streaming sites.

*“...we've been on a couple of TV shows and we...we've seen that that's [sic] just boosts your...your name.” (8:116:594:598)*

*“Newspaper is also actually a very, very good tool.” (8:194:969:971)*

*“I've taken part in a few interviews that, um...that post their content on YouTube.” (11:118:410:412)*

Electronic magazines and music review sites are a form of online engagement for the participants. By being featured on any of these sites, a musician can gain access to



their readership and raise awareness of their brand. The audience for these sites would be active consumers and therefore more likely to read and pay attention to the content.

*"[Music review site] is a metal...online metal, uh, review site and the whole world goes to [music review site] to find out up-and-coming metal bands. So they got onto [music review site] and I think that just...that absolutely...that put them in the right spot and their product was good." (4:78:286:288)*

*"For any printed stuff, including blogs, I think it's...once again, it's the following of that specific paper or blog that'll kind of feed the success of the...of the interview." (8:213:1067:1069)*

With the song and the interview as the messages in the communication process, publicity helps the participants to stand out from the "noise" of competing musicians. The song itself can receive free airplay on the radio, television, and online, and the album receives reviews in magazines and blogs. The interviews contribute to the brand narrative of the participants and promote brand identification between the listeners, readers or subscribers, and the musician.

#### **5.2.3.7 Personal selling**

In Table 2.1 (Section 2.2.4), the description of personal selling includes its face-to-face interaction with consumers in order to make presentations, answer questions, and procure orders. From the interviews with the participants, the researcher found that personal selling included building relationships with a network of connections that become personally invested in them as people and as brands.

*"As weird and as wacky as that sounds, the music industry's all about face-to-face communication and...and networking, you know." (1:105:304:304)*

*"...we all had, by this stage, a network that we could pull from so we just basically put ourselves out there." (5:33:116:116)*

Personal interaction to cultivate relationships is a defining characteristic of personal selling (see Section 2.2.4, Table 2.1). The participants become the sales people and attempt to sell themselves and their music to record labels, other musicians, music venues, studios, and the end-consumer. This can be through personal relationships,

approaching potential connections and meeting them directly, or through attending events that allow for networking opportunities.

*“...the e-mail thing can get you so far but the personal communication thing...when you sitting around a table with someone it’s a whole lot easier to get something out of them and for them to get something out of you and for you to build up a good, um, sort of like a [sic] informal partnership in a sense, you know. It’s all about winning them over.” (1:106:306:308)*

*“...you’ve gotta be there and you gotta be in the right place at the right time to...to...to chat to the right people and say, hey, look, this is my product, ja, this is what I do, are you interested in working with me?” (4:72:272:274)*

Personal selling is effective for the participants because it allows them to cultivate relationships. The participants stated that they also attempted to make the relationship mutually beneficial – particularly in musician-to-musician relationships – which allowed them access to further connections and created good feelings between both parties (public relations).

The last category of Theme 3 presents a discussion of word-of-mouth as a marketing communications tool.

#### **5.2.3.8 Word-of-mouth**

Word-of-mouth may be face-to-face (oral), written, or online communications that relate to the merits or experiences of purchasing or using products or services (see Section 2.2.4, Table 2.1). In the context of this research, it would include an example such as a fan talking to and inviting his friends to a live performance in person or online. Blogs can also be a form of online word-of-mouth when the writer is perceived as objective and independent.

The participants indicated that this marketing communications tool was still an important and effective option for them. They found that the message about their brand spread much faster, and was perceived more favourably, and had more longevity when carried by word-of-mouth.

*“I think word of mouth is probably the most useful and the most effective tool of marketing. Irrespective if you have a...a big social media presence or not, um, word-of-mouth is still the...the biggest one because that...that will actually ultimately provide you with money in the bank.” (8:293:209:211)*

*“...and word-of-mouth, ja, that...it’s a very...very long-term thing to...to work in that method.” (9:41:200:202)*

For newcomers to the music industry, the participants found word-of-mouth to be helpful in building contacts, increasing performance attendance, and acquiring event bookings as well.

*“If each of us invite ten people and make sure that they come, that’s already seventy people there, and they tell their friends we can easily reach a hundred people, um, which, for us, is pretty...it’s a...it’s a good starting base, um, a hundred people per show.” (11:137:482:484)*

*“I never really advertised weddings though. It’s all word-of-mouth...” (2:288:239:241)*

Musicians should consider word-of-mouth to be both a tool and a target of marketing communications (Thrassou & Vrontis, 2006:196). Using online and social media marketing effectively can result in the brand message going “viral”, a term used for the online exponential growth of word-of-mouth (Ewing, 2009:108-109). From the participant’s discussions, however, their perception of word-of-mouth still remained very much in the real-world environment.

Table 5.7 on the next page is a synthesis of all the marketing communications tools used by the participants.

**Table 5.7: Participant use of marketing communications tools**

Participant	Advertising	Direct and database marketing	Online and social media marketing	Sales promotions	Event marketing, experiences and sponsorships	Publicity and PR	Personal selling	Word-of-mouth
1	<ul style="list-style-type: none"> <li>- Posters</li> <li>- Flyers</li> </ul>		<ul style="list-style-type: none"> <li>- Digital music platforms (streaming and sales)</li> <li>- Facebook</li> <li>- YouTube</li> </ul>		<ul style="list-style-type: none"> <li>- Markets</li> <li>- Venue performance</li> <li>- Festivals</li> <li>- Touring</li> <li>- Launch event</li> <li>- Private functions</li> <li>- NPO partnership</li> <li>- Media sponsorship</li> <li>- Beverage partnership</li> <li>- Car sponsorship</li> </ul>	<ul style="list-style-type: none"> <li>- Radio airplay</li> <li>- Television inserts (performances)</li> <li>- Radio interviews</li> <li>- Newspaper publications (reviews and interviews)</li> <li>- SAMA award nomination</li> </ul>	<ul style="list-style-type: none"> <li>- Networking (relationship-building)</li> <li>- Face-to-face selling</li> </ul>	<ul style="list-style-type: none"> <li>- Real-world</li> <li>- Blogs</li> </ul>

Participant	Advertising	Direct and database marketing	Online and social media marketing	Sales promotions	Event marketing, experiences and sponsorships	Publicity and PR	Personal selling	Word-of-mouth
2	<ul style="list-style-type: none"> <li>- Radio advertisements</li> <li>- Posters</li> <li>- Billboards</li> </ul>		<ul style="list-style-type: none"> <li>- Digital music platforms (streaming and sales)</li> <li>- Musician website</li> <li>- Event planning website</li> <li>- Facebook</li> <li>- YouTube</li> <li>- Instagram</li> <li>- Twitter</li> <li>- Snapchat</li> </ul>	<ul style="list-style-type: none"> <li>- Merchandise</li> </ul>	<ul style="list-style-type: none"> <li>- Venue performance</li> <li>- Private functions</li> <li>- Expo events</li> <li>- Charity sponsorship</li> </ul>	<ul style="list-style-type: none"> <li>- Radio airplay</li> <li>- Radio interviews</li> <li>- Newspaper publications (reviews and interviews)</li> <li>- Confrontational social media post</li> <li>- Television inserts</li> </ul>		<ul style="list-style-type: none"> <li>- Real-world</li> <li>- Blogs</li> </ul>
3	<ul style="list-style-type: none"> <li>- Posters</li> </ul>	<ul style="list-style-type: none"> <li>- Text messages</li> <li>- E-mail</li> </ul>	<ul style="list-style-type: none"> <li>- Digital music platforms (streaming and sales)</li> </ul>	<ul style="list-style-type: none"> <li>- Merchandise</li> </ul>	<ul style="list-style-type: none"> <li>- Venue performances</li> </ul>	<ul style="list-style-type: none"> <li>- Radio airplay</li> <li>- Radio reviews</li> <li>- Magazine reviews</li> <li>- Competitions</li> </ul>		

Participant	Advertising	Direct and database marketing	Online and social media marketing	Sales promotions	Event marketing, experiences and sponsorships	Publicity and PR	Personal selling	Word-of-mouth
			<ul style="list-style-type: none"> <li>- Musician website</li> <li>- Facebook</li> <li>- YouTube</li> <li>- Instagram</li> <li>- Twitter</li> </ul>			<ul style="list-style-type: none"> <li>- Newspaper publications (reviews and interviews)</li> </ul>		
4	<ul style="list-style-type: none"> <li>- Posters</li> <li>- Flyers</li> </ul>		<ul style="list-style-type: none"> <li>- Digital music platforms (streaming and sales)</li> <li>- Facebook</li> </ul>		<ul style="list-style-type: none"> <li>- Venue performances</li> </ul>	<ul style="list-style-type: none"> <li>- Newspaper publications (reviews and interviews)</li> </ul>	<ul style="list-style-type: none"> <li>- Networking (relationship-building)</li> <li>- Face-to-face selling</li> </ul>	<ul style="list-style-type: none"> <li>- Real-world</li> </ul>
5	<ul style="list-style-type: none"> <li>- Posters</li> </ul>		<ul style="list-style-type: none"> <li>- Digital music platforms (streaming and sales)</li> </ul>		<ul style="list-style-type: none"> <li>- Venue performance</li> <li>- Festivals</li> <li>- Private functions</li> <li>- Markets</li> </ul>	<ul style="list-style-type: none"> <li>- Industry newsletters</li> <li>- Reviews</li> </ul>	<ul style="list-style-type: none"> <li>- Networking (relationship-building)</li> <li>- Face-to-face selling</li> </ul>	<ul style="list-style-type: none"> <li>- Social media</li> <li>- Real-world</li> </ul>

Participant	Advertising	Direct and database marketing	Online and social media marketing	Sales promotions	Event marketing, experiences and sponsorships	Publicity and PR	Personal selling	Word-of-mouth
			<ul style="list-style-type: none"> <li>- Musician website</li> <li>- Facebook</li> <li>- YouTube</li> <li>- Instagram</li> <li>- Twitter</li> </ul>		<ul style="list-style-type: none"> <li>- Theatre</li> <li>- Frail care facility sponsorship</li> </ul>			
6			<ul style="list-style-type: none"> <li>- Digital music platforms (streaming and sales)</li> <li>- Facebook</li> <li>- YouTube</li> <li>- Instagram</li> <li>- Twitter</li> </ul>	<ul style="list-style-type: none"> <li>- Free music samples</li> </ul>	<ul style="list-style-type: none"> <li>- Venue performance</li> </ul>		<ul style="list-style-type: none"> <li>- Networking (relationship-building)</li> </ul>	<ul style="list-style-type: none"> <li>- Social media</li> <li>- Real-world</li> </ul>
7			<ul style="list-style-type: none"> <li>- Facebook</li> <li>- YouTube</li> <li>- Instagram</li> </ul>		<ul style="list-style-type: none"> <li>- Venue performance</li> <li>- Choir</li> </ul>		<ul style="list-style-type: none"> <li>- Networking (relationship-building)</li> </ul>	

Participant	Advertising	Direct and database marketing	Online and social media marketing	Sales promotions	Event marketing, experiences and sponsorships	Publicity and PR	Personal selling	Word-of-mouth
8	<ul style="list-style-type: none"> <li>- Posters</li> <li>- Flyers</li> </ul>	<ul style="list-style-type: none"> <li>- Newsletters</li> <li>- E-mail</li> </ul>	<ul style="list-style-type: none"> <li>- Digital music platforms (streaming and sales)</li> <li>- Musician website</li> <li>- E-newsletters</li> <li>- Facebook</li> <li>- YouTube</li> <li>- Instagram</li> <li>- Twitter</li> <li>- LinkedIn</li> </ul>	<ul style="list-style-type: none"> <li>- Merchandise</li> </ul>	<ul style="list-style-type: none"> <li>- Venue performance</li> <li>- Private functions</li> <li>- Markets</li> <li>- Festivals</li> <li>- Theatre</li> <li>- Touring</li> </ul>	<ul style="list-style-type: none"> <li>- Television inserts (performances)</li> <li>- Newspaper publications (reviews and interviews)</li> <li>- Online interviews</li> <li>- Magazine interview</li> <li>- Radio interviews</li> </ul>		<ul style="list-style-type: none"> <li>- Real-world</li> <li>- Blogs</li> </ul>
9	<ul style="list-style-type: none"> <li>- Posters</li> <li>- Flyers</li> </ul>	<ul style="list-style-type: none"> <li>- Text messages</li> <li>- E-mail</li> </ul>	<ul style="list-style-type: none"> <li>- E-Posters</li> <li>- Facebook</li> </ul>	<ul style="list-style-type: none"> <li>- Free performance tickets</li> </ul>	<ul style="list-style-type: none"> <li>- Venue performance</li> <li>- Touring</li> <li>- Private functions</li> <li>- Sports events</li> </ul>	<ul style="list-style-type: none"> <li>- Interviews (non-specific)</li> </ul>	<ul style="list-style-type: none"> <li>- Networking (relationship-building)</li> <li>- Face-to-face selling</li> </ul>	<ul style="list-style-type: none"> <li>- Real-world</li> </ul>



Participant	Advertising	Direct and database marketing	Online and social media marketing	Sales promotions	Event marketing, experiences and sponsorships	Publicity and PR	Personal selling	Word-of-mouth
10	- Posters	- Mailing list - E-mail	- Facebook - YouTube - Instagram		- Venue performance	- Radio interviews		- Real-world
11		- E-mail	- Digital music platforms (streaming and sales) - E-magazine - Personal blog - Facebook - YouTube - Instagram - Twitter - Snapchat - Tumblr	- Subsidised events (eg. free drinks)	- Venue performance - Media partnership	- Radio reviews - YouTube interviews - Radio airplay	- Networking (relationship-building) - Face-to-face selling	- Real-world - Blogs

Source: Compiled by researcher (2017)

From Table 5.7, it can be seen that two marketing communications tools are the focus of most efforts by all the participants. The first was online and social media marketing. With this tool, the participants made most use of digital music platforms and four primary social media platforms – Facebook, YouTube, Instagram, and Twitter. The popularity of this tool is thought to be because of the limited costs and the ease of access to this type of marketing communication to both the participant and the consumer.

Event marketing, experiences, and sponsorship were also used by all the participants. The use of this marketing communications tool is common especially because live performances also served as the main form of income for the participants – primarily venue-based performances (music venues and clubs). Some examples of sponsorships were evident, though a preferred term used by the participants was “partnerships” as it was perceived as mutually beneficial.

Publicity and PR, and word-of-mouth were used equally. However, word-of-mouth was used passively and as a goal of other marketing communications efforts. Most of the participants actively engaged in publicity and PR-related activities as the tool that drew consumers to the live performances. Through publicity, the participants were also able to communicate their brand identity using songs and interviews as communications. Interviews and reviews in particular were often used across broadcast, print and online media.

Paid advertising was used by eight of the eleven participants through posters. Personal selling was less frequently mentioned (by seven of the participants), but given more consideration than advertising because of its relationship-building role. The use of the term “networking” was most common when referring to personal selling. Least mentioned were the marketing communication tools of sales promotions (six participants) and direct and database marketing (five participants).

In summary, the analysis of the data showed that the participants made use of all the marketing communication tools. A thematic map of the tools used across the participants was presented in Table 5.5 and the use of these tools by each of the participants was presented in Table 5.7. As such, objective two of this research – to

generate a list of the marketing communication tools used to promote South African musicians as brands – was reached.

Objective three was to explore the experiences of the participants with each of these marketing communications tools. In answering this objective, each tool was discussed in detail in the previous sections. Contributing to this objective was also Table 5.7 as it presented the specific ways that each marketing communications tool was used by each of the participants. This table also began to answer the fourth objective (whether IMC was used in brand promotion) in that it established that the participants made use of multiple marketing communication tools and media in communicating with their audience. In Theme 4, discussed in the next section, the approaches that the participants used to combine the above marketing communications tools were explored.

#### **5.2.4 Theme 4: Communications as campaigns**

The last theme in this chapter concerns the integration of the above marketing communications tools into an integrated marketing communications strategy by the participants. It explores whether the participants made use of more than one of these marketing communications tools to convey particular messages about their brand to their audience and whether the message was conveyed using “one voice”, and whether a consumer-centric approach was used (as reviewed in Section 2.3). Through the exploration of Theme 4, objectives four and five of this research will be attained:

- To resolve whether South African musicians utilise integrated marketing communications in brand promotion.
- To determine similarities from the strategies used for integrated marketing communications.

Table 5.8 below is the section of the thematic map covering Theme 4: Communications as campaigns. Theme 4 was categorised into three categories – target market, message, and effectiveness of communications. These categories and their subsequent codes will be discussed in the following sections.

**Table 5.8: Theme 4: Communications as campaigns**

Theme	Category	Codes (sub-category)
5.2.4 Communications as campaigns	5.2.4.1 Target market	- Consumer-centric - Audience engagement
	5.2.4.2 Message	- Content - Congruence - Campaign
	5.2.4.3 Effectiveness of communications	- Noise - Awareness - Measurement - Loyalty

**Source:** Adapted from Merriam & Tisdell (2016:199-203)

#### 5.2.4.1 *Target market*

The consumer is at the heart of IMC. Kitchen and Burgmann (2010:3-4) put forward that: communication efforts should be directed at customers to affect behaviour; the customer should be the starting point when developing a communication strategy, and it is important to establish a good relationship between the organisation and the customer. The transcripts were scrutinised with these “customer-first” characteristics of IMC in mind to explore the participants’ approaches to their target market.

##### 5.2.4.1.1 *CONSUMER-CENTRIC*

In Theme 2, the marketing philosophies of the participants were explored. It was found that the participants had a product-focused marketing mindset. Music is not a traditional need-based product and it is created from the need of the musician as opposed to the consumer. This type of approach goes against the principles of IMC, in which the consumers and their preferences are the focus of marketing efforts. The traditional approach to marketing communications (as outlined in Figure 2.2, Section 2.3) was further exemplified by some of the participants who focused only on getting their music to the consumer (one-way communication). The following two extracts led the researcher to draw this conclusion.

*“...musicians are also scared to take the initiative to push their music and I believe in myself so I’ll go to whatever extremes I need to...to make sure I get out there.” (11:60:226:228)*

*“Don’t think, oh no, I don’t want to annoy people. Annoying people is fine.” (10:236:492:492)*

However, some shift towards IMC thinking was displayed by other participants who expressed an awareness of the needs of their market. They reflected how mass messages sent to their audience would result in a drop in the number of likes that their social media account had, or a disengagement with their brand. The following quotations are examples of the consideration towards the needs of their consumers and of two-way communications (interaction) necessary for IMC.

*“...we would actually see drops in the likes of our page and so I became very wary about not posting all the time, not impinging stuff on people.” (2:163:366:366)*

*“...it’s almost like, as soon as people realise there’s a campaign going, people don’t really...uh, um...interact with it.” (8:332:434:438)*

A primary activity that is needed for IMC would be for the participants to first identify who is engaging with their music, allowing them to target their consumers with more relevant and localised messages (Truong *et al.*, 2010:715). To this end, the participants’ awareness, and specific profile, of their target market was explored. It was found that only two of the participants did not make a conscious effort to outline their target market. These participants did not provide themselves with parameters to target their brand messages with. A lack of understanding as to how to define their target market may have been behind these broad outlines.

*“...hopefully, like, all types, man. Like, everyone. Like, uh, thinkers, uh, musicians, mostly, actually.” (4:298:418:418)*

*“Okay, so I would like to get the same target market as artists that I’m also liking and I’m finding inspiration from and that’s hard to find ‘cause you don’t know, okay...” (6:39:172:174)*

The participants, in their majority, did identify who they considered the listeners of their music to be and showed that they had actively worked towards establishing the characteristics of their target market (see Table 2.3, Section 2.3.2). These characteristics focused on the type of music genre that their audience was drawn towards, the settings that they liked to experience, their age range and ethnic group, their platform usage, and even their emotional state.

*“Someone who loves music. Someone who loves African jazz. Um, I’d say sort of like a music geek, so to speak. One who doesn’t listen to the music just, um, for fun...or not really for fun but then, like, one who just doesn’t listen to the music but, like, likes listening to stories within the music. Um, a person who...a person who feels music, so to speak...and...and likes, um, just calming down and sitting down and just listening to...ja.”*  
(7:158:352:354)

*“...we had a wide age gap, I remember that, from sixteen ‘til, I’d say, about fifties, somewhere around there. We ne...we were quite broad in that sense, which was weird, and, um, uh, we had ob...it was obviously more directed at...at a white market, I suppose.”* (2:81:106:106)

IMC includes multiple stakeholders in communication planning, not just the end-consumer – employees, channel members, media, and suppliers are also included (Luck & Moffatt, 2009:311; Mulhern, 2009:95). The participants showed some consideration towards these other stakeholders which, in the music industry, could include record labels, festival organisers, market organisers, media, and music venues, to name a few. Stakeholders such as radio stations and festival organisers, for example, are the distributors or intermediaries for the participants and the means for them to identify and be heard by as many of their end-consumers as possible. They need these intermediaries to gain exposure to a wider market.

*“So we went out and then targeted companies like [media business], um, uh, various smaller stations, radio stations, community stations.”* (1:86:252:252)

*“And it’s mostly in the managers of, um...or the contact person for a venue.”*  
(5:36:122:122)

*“...’cause that’ll help us define what sort of audiences we could start looking at, you know, based on the type of station it is and their listenership and all of that.” (1:77:214:218)*

In summary, there is a small level of the consumer-centric approach needed for effective IMC. Some participants display the persuasive mindset of outdated marketing and some show consideration of their audiences’ wants and needs. The participants are actively engaging in identifying their stakeholders and the characteristics of the end-consumers of their music. In the next code, their activities aimed at communicating with these stakeholders are explored.

#### **5.2.4.1.2 AUDIENCE ENGAGEMENT**

Audience engagement included examples of the participants interacting with their target market. This involved online and real-world interaction: answering emails, interacting on Facebook feeds or other social media posts, responding to personal messages on social media, assessing the audience response to a live performance, post-performance engagement, and building one-to-one relationships. Social media and live performances were the two main platforms for audience engagement identified by the participants.

The participants actively pursued online engagement as a means to create online word-of-mouth (viral marketing). Frequent mention (the terms share, shared, shares, and sharing were used 54 times across the interviews according to an Atlas.ti word cloud) was made of wanting social media followers to share their music, videos, or photographs. One of the participants used an entertaining story about a fear of snakes to engage his online audience and maintained engagement by periodically providing updates on the saga. Another used home videos sent by his audience to create a music video – promoting a vested interest in the video as a result.

*“And this...this whole thing just created this, like, you know, bunch of followers and people commenting and following this whole story...” (2:342:528:532)*

*"It got so bad though that I...I just...I was, like, irritated because, all of a sudden, all these people for the...for the past...it's still...today, I still get posts and this was two months ago..." (2:227:542:542)*

*"...so I've requested them for...send me...send me vid...video material and, uh...uh, your consent that I can use it and, uh...'cause then I'm going to put that into a...into a...a video." (3:112:152:152)*

One participant highlighted the need to be easily accessible to his audience in the online environment. To him, it was important that his audience could reach him whenever they felt the need to.

*"In essence, I believe in, like, a five-click rule. If...if an...if a person has to tap their phone more than five times to get to my music then it's problematic." (11:42:170:172)*

As discussed in Theme 3, the live performance would most likely be one of the strongest brand touchpoints that the participants have with their consumers. When engaging with their audience at a live performance, the participants felt able to better interact. This included gauging the audience experience and talking to them during the show, communicating their unique human brand traits in their performance, and interacting with the audience members after a performance.

*"...so we try to connect with an audience during a show." (5:232:354:356)*

*"I think, also, what's nice, um, with live music is that you have in-betweeners where you can talk to your audience..." (10:148:225:225)*

*"...all of a sudden then, halfway through the gig, I was, like, you know what? For being here, everyone gets a treat today and then I just handed out all these pastéis de nata and everyone was, like, wow, this is so cool." (9:219:386:386)*

*"...everybody came up to us and said you're not at all what we considered contemporary classical. So then we're like, oh, [expletive], we should probably rethink this." (5:217:342:342)*



A hallmark of a relationship is the ability to engage in two-way conversation (see Figure 2.2, Section 2.3). Participants showed some willingness to look for feedback, but examples of specific avenues of feedback opened by the participants were limited to performance reactions and post-performance responses directly from the consumer or through online commenting on social media platforms. There were also some instances where the participants showed a reluctance to engage. Participants still made use of their personal social media pages and felt uncomfortable with interacting with strangers on these pages. In the real world, one-to-one engagement meant that the participants had to “*expose*” themselves and one felt that there was “*a lot of fear in rejection*”. As human brands, and especially as independent musicians without an external organisation to engage on their behalf, the participants felt their interactions with their audience on a highly personal level, characterised by the following verbatim quote.

*“...not just fans but, like, friendships and...and relationships with people...”*

(4:125:424:424)

Based on the above discussion, the participants as a group showed two tendencies when engaging with their audience: they developed very personal relationships with only a handful of people, and they did not look to actively receive and incorporate feedback on a larger scale from their target market. When incorporating the discussion of the marketing philosophies of the participants from Theme 2, a more persuasive and transactional approach to using marketing communications is prevalent. One-way communication is still largely applied to the participants’ broader stakeholder base, and relationship-building efforts are concentrated on very few (Luck & Moffatt, 2009:313; Porcu *et al.*, 2012:315).

The second category in Theme 4 concentrated on the message in the communications process, as well as how the message was conveyed to the participants’ stakeholders. It is discussed in the next section.

#### **5.2.4.2 Message**

All communication media, as well as the messages that these media convey, need to be coordinated to present a singular message that serves to reinforce the musician’s message and differentiate their brand from those of competitors. As discussed in

Section 2.3, this creation of a consistent and singular image is one of the hallmarks of an effective IMC campaign (Carlson *et al.*, 2003:70). In the following sections, the content of these messages will be explored, along with the congruence of these messages in an integrated campaign.

#### 5.2.4.2.1 CONTENT

The participants showed consideration of the physical content (signs and symbols such as pictures, information, event guides, and so on) and intent of the messages (meaning) that were communicated through the marketing communication tools. It would appear that the prevalence of social media as a marketing communications tool in the participant group meant that the discussion mainly turned towards the type of content used on those platforms.

Depending on the platforms, the participants, overall, were aware of or adjusted the content, but some still repeated the same content across platforms. This was because they found the multitude of platforms to be overwhelming, with the result that they chose one or two to engage more frequently on and linked the rest of their accounts to these. Marketing advice is that each platform has customised content because the same audience may be on multiple platforms and they may tire of seeing the same content on each, becoming annoyed with the communications. It has, however, also been found to reinforce the message (Barger & Labrecque, 2013:74).

Social media content was primarily visual, using pictures and videos. Instagram was used frequently for photography (including e-posters) and short videos. Twitter was used for posting links to other sites, and for short opinions and statuses, but attention was also paid to the use of hashtags to gain awareness. YouTube was typically reserved for music videos. Facebook lent itself towards multiple types of contents – written biographies, status updates, website links, contact information, photographs and videos, and event invitations and information. The following quotations are examples of what drew the researcher to make these conclusions.

*“So a...quick video of us sound checking, we’ll prob...we’ll do on Facebook but we won’t put it on YouTube, that kind of thing.” (8:186:916:918)*

*“...Instagram is...in terms of visuals...” (11:225:428:428)*

*“On Twitter, just sharing it, just, like, giving it out, just say something about it or, um, tagging people that might listen to it and...the hashtags also helped a little bit.” (6:210:330:330)*

*“It would be pictures, a status update, it can be a, um, it can be a video... like a formal promo video, like, full on, or just an informal selfie video...” (10:86:399:399)*

The participants also took the frequency of the content that was posted into consideration. Strategies were varied and some participants would post more frequently during a tour or towards the date of a live performance, to generate interest. Otherwise, they chose specific days to attend to social media and paid attention to creating content that is more meaningful so as not to overwhelm their audience. Others posted very frequently.

*“...something cool from the town where you performing at.” (8:355:523:523)*

*“...normally on a Tuesday, I boast for what is to come in the week.” (3:41:116:116)*

*“Almost every second day, I make sure I’m reposting my links of the music that I’ve created.” (11:50:200:200)*

*“When we post something, you know, it’s, like, very...it’s very seldom and I find that to be a...a slow and steady kind of build of...of content.” (4:308:432:432)*

The intent behind the content was paid attention to. Participants sent messages to their audiences with the intention to build hype around their events and tours. Visual imagery and written messages were being used to reinforce the message that an event was on its way or an album or song about to be released. Tour updates and pictures of the places the participants were visiting engaged the local audience. Brand messages were created that identified the participants as funny, authentic, and spontaneous, showing an awareness of brand image. The participants also viewed their content as a way to document their history (such as biographies) and their progress, contributing to the brand narrative.

*“...it depends on their intent and, you know, obviously, the message behind it. I’m...I’m really stingy with my content.” (11:204:310:310)*

*“...more than telling people, you know, informing when there is going to be a show, it’s creating excitement around whatever it is that’s happening.” (10:215:446:446)*

*“I try upload my experiences, yeah, past experiences, moments that I’ve had, but also my progress in life, you know. I...I...that’s a recent phase I’ve got into.” 11:226:428:428)*

One can argue that music is the message. The music that a musician or band plays can be seen as their philosophy, or interpretation of the world. It contributes more to the brand message of the participant because it is an honest reflection of who they are as people – the human brand. The participants use their music to identify emotionally with their consumers and to carry across specific messages about their beliefs and opinions.

*“...I write about what I go through.” (11:169:132:132)*

*“...I’m kinda hoping that the message will come through the lyrics and through the...the words of the song...” (9:22:140:140)*

*“I’m quite message-driven with my music.” (1:415:380:380)*

*“...the hook of the chorus was change the world today. We’ve gotta change the world today.” (1:407:358:358)*

If, as has been suggested in this chapter, music is defined as a brand message, then a musician that is withholding music as they attempt to perfect it is preventing communication with their consumer. By releasing music in an ongoing manner, a musician is opening it up to feedback from his audience. He is engaging with them. If he incorporates the commentary on his songs, he is then engaging in two-way communication.

From this discussion, it can be said that the participants are aware that different types of physical content (written, visual, and audio) are more appropriate for some platforms

than for others. The participants post content that is meant to inform their consumers about their brand and to incite action to attend an event or listen to a song. The song itself is then another message that is meant to communicate what the participant as a brand stands for.

If their songs are melancholy and dark, a musician that often comes across as humorous and engaging on social media may cause some message conflict. In the following section, conveying a singular message across multiple platforms is discussed.

#### 5.2.4.2.2 CONGRUENCE

In Chapter 2, Section 2.3, it was highlighted that using “one voice” in a marketing campaign can enhance a service’s positioning in the mind of the consumer. This “one voice” is created using IMC, which has the ability to coordinate a variety of communications to create this singular voice that, in turn, evokes and maintains a clear and consistent position or message (Carlson et al., 2003:72). The participants showed an awareness of a singular message or image to be conveyed across their communications, but this awareness was focused primarily on their songs as the main message.

*“I’m trying to put me in my music.” (7:97:138:138)*

The music, as a brand message, requires reinforcement through other communications. It was important for the participants to release visual imagery (video, pictures and so on) that were congruent with the song. There was also thought shown towards creating congruence across the songs in an album, between a media platform brand (like a newspaper) and their own brand, and between the recorded song and its live performance.

*“So, say, I’ll release a sad song. Then I’ll get a...I’ll get a photo taken with something within me that represents the song ‘cause I wrote this song so I know how I...how I felt.” (6:97:360:360)*

*“...it’s difficult for people to correlate to your artwork when they just...there’s like a cheesy Constantiaberg article, but your music’s dark and, like, heavy melancholic rock.” (4:289:358:360)*

*“...especially in the Afrikaans music industry nowadays, people will just tear an artist apart if they went to the show and it didn’t sound or look like the thing they heard on radio. They don’t like that. They want real.” (8:170:814:818)*

The last quote showcased the expectation for the participants to be authentic (real) across their communications. The importance of authenticity was also communicated in Theme 3. It appears that this element may be a crucial one for brand communications – if a communication seems contrived, then the musician may be viewed negatively. It would be advisable in marketing planning, for the musicians to define themselves and their values or beliefs (their brand) and communicate these consistently in their musical portfolio. The musician should also consider what marketing communications platforms would best showcase this brand factor. The participants referred to the selection of the marketing communications tools, and their messages to be carried across these tools, as campaigns.

#### 5.2.4.2.3 CAMPAIGN

Five of the participants spoke specifically of campaigns which were discussed as part of building brand equity in Section 2.4.1 of the literature review. There were only three of the five that consciously evaluated and selected multiple media from multiple sources with the intent of promoting one event (the message). These events can range from a single release, album release, tour, festival, and so on. The participants also capitalised on the spin-off awareness of these events for their other activities (eg. a successful single promotes the entire album and tour). That the participants embarked on these campaigns showed that they were engaging in some form of IMC.

*“...with regards to the campaign of the single. I just...we did do...we went out with a media campaign, um, but it was not social media driven. It was driven mainly by your mainstream publications and television.” (1:81:240:242)*

*“...so now you’ve got these billboards, you’ve got your television adverts, you’ve got your in-store posters done, you’ve got your...your in-magazine publications talking about the release of the album with the nice big image, make it very big and...and out there so that it really makes an impact...”*  
(1:464:586:588)

*“So all those adverts, the radio stuff, the...the...the article on the newspaper, we made sure that everything came out in, like...it was less than two weeks...”* (2:260:136:136)

These participants also showed a realisation of the importance of planning and timing communications. One reflected that his early experiences were more focused on getting his music out when he needed to plan instead. This eagerness to release new music was reflected across the group and may be interfering with any planned marketing communications strategies.

In summary of this category, the participants showed an awareness of the physical content (written, visual, and audio) appropriate for each platform, as well as the frequency and purpose of the communications (to inform, to remind, to engage, and to generate action). The participants also identified their music as their message, able to convey specific beliefs and opinions, but also to reinforce their brand image. The result of this focus on music as the message meant that the participants also concentrated on creating a singular voice, or congruence, between themselves, their music, their use of visual evidence (tangibles), and their performances. They referred to authenticity as very important in their communications. Lastly, when campaigns were planned, those participants that did integrate communications and platforms focused on specific events. There was not an indication of planned campaigns meant to engage consumers on the participants as brands.

During times that there is no specific event to campaign for, the musician should still maintain their presence and focus the content on themselves – their human brand. The live show has a purpose of promoting sales, but it also reinforces the message of the human brand during the show (brand touchpoint). To engage in brand promotion outside of specific events, the performance should be arranged in a manner that

focuses on the musician and their interaction with the audience. This may assist in creating and maintaining loyalty as it would be a relationship-building exercise.

The last category in this theme explores the effectiveness of the communications used by the participants, including what interferes with it and how the participants measured it.

#### **5.2.4.3 Effectiveness of communications**

One of the hallmarks of IMC is its measurement – from communication effects to behavioural and financial results (Kliatchko, 2009a:8). The measurement of the effectiveness of an IMC campaign is discussed in Section 2.3.4. It is acknowledged as a difficult exercise that should focus on consumer consumption – a focus that was reflected by the participants. In this category, the participants discussed if and how they determined the effectiveness of their communications. Briefly, the first code introduces “noise”, which would negatively affect the communications of the participants.

##### **5.2.4.3.1 NOISE**

As shown in Figure 2.1 of Section 2.2.4, noise represents the random and competing messages that can interfere with the intended communication (Kotler & Keller, 2016:584-585). Typically, competing musicians presented noise for the participants as well-known internationals and local musicians released competing music at the same time as their own. Also, participants felt that the number of local musicians oversaturated the communication platforms.

*“...make sure that there aren’t any big singles going out to radio stations from any big, um...any major artists such as Adele or whoever really, any smash hit artists, and even local guys there’s certain local artists that have quite a bit of media pull and power.” (1:481:620:620)*

*“...as a musician and as an artist, you know, there’s...there’s an oversaturation now of...of...of content.” (4:309:444:444)*



*“...you can create an event, and...a lot of people don't even look at those event reminders when they're on, the notifications and stuff.”*  
(10:206:405:407)

For their marketing communications to have the most effect, musicians must time their campaigns to take advantage of any “quiet” times in the market and explore less frequented communication platforms if possible. Too much noise occurring during their marketing communications campaigns would mean that they would be less likely to generate awareness of their brand.

#### 5.2.4.3.2 AWARENESS

Through their interviews, most of the participants indicated that they set out to communicate with their stakeholders to generate awareness – of their brand and of their messages. Failing to generate awareness of the brand or of their music among media and consumers meant that their marketing communications were ineffective.

*“...even though you may have an amazing show, um, people won't come to see it because they don't know you...”* (8:105:545:545)

With awareness, however, the audience may simply know that the musician exists. Two of the participants preferred creating curiosity as the goal. Curiosity implies an active interest (wanting to know more) about the musician that would be more beneficial as it incentivises engagement with the brand.

*“What we've done now, the last album, is, uh, starting with creating not so much awareness as curiosity...”* (3:61:186:186)

*“... [radio station] once just got hold of us because they basically were like this looks weird. What are you doing?”* (5:166:214:214)

The participants judged whether their goals of awareness or curiosity had been reached through multiple means of measurement, discussed in the next code.

#### 5.2.4.3.3 MEASUREMENT

The participants exhibited a conscious effort to gauge the response to their communications. They use the number of hits or views on social media, online

demographic statistics if available, attendance at live performances, direct feedback from the audience online and at performances, album and single sales statistics, and income earned as their primary measurements.

*“...you judge how good your month was, um, according to how many...how much, um, how much profit you made.” (8:419:1185:1187)*

*“I think we got...I don’t know, something around eight thousand views or something from the...the sponsored campaigns” (2:196:438:438)*

*“...then we check the demographics as well in terms of reach and stuff like this.” (2:189:430:430)*

*“By how many people come. Um, by how many people come, one, but also, um, you see also, leading up to the event, how many people are viewing the videos, how many people like the videos. Um, you know, people’s responses after...after the show, um, on the different platforms. So, I know that there were a lot of people who came, but there wasn’t a lot of response on social media I know that they got it maybe from a different place, like, emailing or the poster. Um, if there was a lot response on social media, then I know that okay, um, you know, it...it works a lot from...from Facebook.” (10:242:448:448)*

The last verbatim quote showed that one of the participants was attempting to identify which platforms had been most effective based on the attendance at her shows. Six of the participants focused on attendance of live performances as a measure of the effectiveness of their communication efforts.

*“...a campaign, for instance, for, um, a tour, you...you measure that in the people who actually attend the show...” (8:215:1080:1084)*

*“...and so you start to pre-sell tickets and, when you start to pre-sell tickets, it kinda gives you a...a nice idea of how many people you actually gonna get there and then you always expect another ten percent walk-ins, um, for the day.” (9:183:260:262)*

Other participants identified more intangible measurements of successful communications, especially when the music itself became the message. These measurements rested on the acknowledgement of the quality of their music, international recognition and consumer support. A high level of consumer engagement and interaction with the message that the participant was trying to put across was also viewed as a measure of success.

*“...a campaign has actually reached or touched someone, when you can see that...that...that they sharing and they commenting and they’re interacting with all those [sic] stuff.” (7:70:378:380)*

*“...people order from Japan, Germany, States, Brazil, Australia, and everywhere. They featured on one of the biggest me...black metal radio stations in Norway.” (4:75:280:282)*

The last code that measured the effectiveness of the participants’ communications was created based on the reflections of five of the participants. Loyalty of the consumer to the brand can result if the brand is able to engage in sustained and unified communications with their consumers (Šerić and Gil-Saura, 2012:843).

#### 5.2.4.3.4 LOYALTY

New ways to listen to, purchase, and share music, have necessitated imaginative ways to capture and develop consumer loyalty (Kotler & Keller, 2016:149). The number of consumers that become fans, or show loyalty to the participant and their music is an effective indicator of their use of marketing communications tools. Only one of the five participants felt that they had created a fixed fan base while the rest acknowledged loyalty as a desirable outcome of effective communications.

*“...when they like you and they like what you have to offer, they do everything...well, not everything but then they do, um, anything that they can to help or assist.” (7:157:336:336)*

*“...make sure that you know your following and your following knows you and then you don’t have to worry about becoming famous all time and getting your big hit and your single out there...” (8:408:1131:1135)*

Based on the above category discussion, the participants actively measured the effects of their marketing communications based on the awareness about their brand and their music that they were able to generate. Behavioural results, such as high attendance at shows and increased interaction online, were also tracked along with financial results (profit and sales). The loyalty of the consumer was considered a desirable outcome, but did not feature prevalently.

Two of the participants that the researcher perceived as being successful in the group (they were able to pursue and support themselves from their music activities and even hire external consultants to assist them) presented examples of communications campaigns. Participant 1 used multiple media – radio interviews, radio airplay, touring, and newspapers – in a blended campaign to get the most impact for the release of his single (the product). Participant 8 blended television inserts with Facebook and website content in promotion of their live performances on tour. They also viewed radio airplay as promotion for their tour,

*“It went to number one on a few stations and that did start generating interest but it...it wasn’t enough yet to get shows like [TV show] and [TV show] and all these big, big, big breakfast shows where there’s hundreds of thousands of viewers. So we went out and then targeted companies like [media business], um, uh, various smaller stations, radio stations, community stations. So we started getting onto community stations, speaking about the product there, um. [Radio station] were kind enough to...to let us go in-studio and do a little thing with them at one point when the song went to number one on...on...on their big chart. Um, we went and did some [radio station] interviews. And that...and, ja...and from that we...we...we sort of got one or two smaller publications...” (1:314:250:254)*

*“...if you know when the TV inserts are gonna come out and you have, uh, nice stuff on your Facebook page and website of your upcoming shows, then the ticket sales do really well.” (8:433:632:634)*

In both cases, the content of the message was unique to that platform, but the message was the same and aimed at one end result – product success in the case of Participant 1, and tour success in the case of Participant 8. Participant 8 went a step further to

present their brand using logos, colours, fonts, and similar on stationary and any formal communications (invoices, for example). They showed an awareness of the need to reinforce their brand message across multiple brand touchpoints (see Section 2.2.4).

*“And, obviously, that...that pulls through in everything that we do. So any...any formal documentation that goes out, uh, has that. So, um, ours is very much the same as any other business. We, um, we have a formal invoicing system with everything, with logos.” (8:179:865:871)*

In answering objective four – to resolve whether South African musicians utilise integrated marketing communications in brand promotion – it must be highlighted that there are three key common IMC concepts: the focal importance of understanding the consumer in order to plan and execute marketing communications; the use of multiple media in planning and delivering marketing communications messages; and the use of proprietary frameworks or processes for IMC planning (including measurement tools) (Kliatchko & Schultz, 2014:382).

The above exploration of the participants’ approach to their marketing communications shows that the participants did not employ strategies for IMC. While there is evidence that multiple media were used to deliver the brand message and some attempt at measuring the results of communications efforts has been shown, a consumer-centric approach to IMC is not being practiced on a strategic level. There is very limited planning evident in selecting the marketing communications tools and messages with the participants’ audiences in mind.

By establishing that the participants do not employ strategies for IMC to promote their brand, the fifth and last objective of this study – to determine similarities from the strategies used for integrated marketing communications – was also realised. The similarity in strategies by the participants is that there are no strategies for IMC. The similarities that can be seen are approaches to marketing communications that are in transition – multiple media are used to carry across the brand of the musician, to raise brand awareness and acquire new customers, but are not planned or chosen based on consumer needs or aimed at dialogue.

### 5.3 CONCLUSION

Chapter 5 served as the data analysis of the study. This chapter began by recalling the research objectives of the study, providing an overview of what objectives had been addressed prior to Chapter 5 and what would be addressed in the discussion of the findings. A brief description of the participants and the interviews was then given. This description was followed by an exploration of the findings, which included a discussion of the four themes, including each theme's categories and codes.

First, consideration was given to the participants of this study. As the research strategy was one of phenomenology, in which the lived experiences of South African musicians with integrating marketing communications was explored, the participants' music, business and then marketing experiences and practices were presented. The musicians were also presented as entrepreneurs and as brands that IMC has practical benefits for. Therefore, the first objective of this study was achieved.

The second theme provided insight into the marketing philosophies displayed by the participants as entrepreneurs and brands and contributed to the achievement of objective four. The theme uncovered an introspective mindset by the participants that was in contrast with the consumer-centric approach of IMC and more reminiscent of a traditional marketing communications approach seen in Figure 2.2 of Section 2.3.

Theme 3 delved into each of the marketing communications tools – advertising; direct and database marketing; online and social media marketing; sales promotions; event marketing, experiences and sponsorships; publicity and public relations; personal selling; and word-of-mouth – and explored them in terms of how they were used, which were most popular amongst the participants, and why. Objective two was attended to in the description of the marketing communications tools employed by the participants of this study (and presented in Table 5.5 and Table 5.7). Objective three was also realised and the phenomenological strategy used in this research was employed when the meanings and insights (experiences) about each of the marketing communication tools (phenomena) were explored. The theme also showed that the participants made use of multiple media in communicating with their consumers and contributed to the fourth objective of this study as a result.

Lastly, Theme 4 explored whether the participants made use of more than one of the marketing communications tools to convey particular messages about their brand to their audience and whether the message was conveyed using “one voice”. Three categories were discussed in this theme – the target market (as the focal point of marketing communications), the message (what messages were created and if they were communicated in a consistent and singular way), and the effectiveness of these communications (how did the participants decide which communications had been effective and to what level?). The conclusion was made that, while some IMC principles were evident, IMC – in its current consumer-centric approach – was not attended to on a strategic level. By resolving that the participants were not using IMC in brand promotion, the last two objectives were realised together – it could therefore also be determined that there were no similarities in IMC strategies if IMC was not employed by the participants in the first place.

Chapter 6 links the literature to the findings and presents a reflection on the research objectives of this study. Each of the objectives will be explored individually by combining both the literature and the empirical findings of the objectives to draw conclusions and make recommendations.

## **CHAPTER 6: CONCLUSIONS AND RECOMMENDATIONS**

### **6.1 INTRODUCTION**

The previous chapters of this study presented the research question, objectives, literature reviews of both integrated marketing communications (IMC) and the music industry, methodology used to obtain the data, and the empirical data analysis.

Chapter 6 serves as the summative chapter of this dissertation. It begins by returning to the research question and objectives. Each objective is then considered individually through a rundown of the literature and empirical findings related to it. From this reflection, conclusions and recommendations on each of the objectives are drawn and the research question of this dissertation is answered. Based on the findings of the research question and its objectives, recommendations for improvements are made. The recommendations are followed by a discussion of the limitations of the study and insights as to future areas of research related to this topic.

This chapter closes with a summation of the main discussion and findings of the study.

### **6.2 REVISITING THE RESEARCH QUESTION AND OBJECTIVES**

By choosing to explore the practices of marketing management principles within the South African music industry, the researcher hoped to stimulate growth and promote a better understanding of this industry and how musicians can work within it. To this end, this study aimed to explore the integrated marketing communications practices of South African musicians in promoting their brands using the following research question:

**What integrated marketing communication tools are used by South African musicians in brand promotion?**

From this research question, a primary objective was created, namely: to explore the integrated marketing communications practices of South African musicians in brand promotion. To answer this primary objective, a number of secondary objectives were set:

- To gain an understanding of South African musicians as human brands.



- To generate a list of the marketing communication tools used to promote South African musicians as brands.
- To explore the experiences of South African musicians with each of the marketing communications tools.
- To resolve whether South African musicians utilise integrated marketing communications in brand promotion.
- To determine similarities from the strategies used for integrated marketing communications.

In the next section, the objectives will be linked to the secondary data provided in the literature chapters and the primary data produced by the empirical study.

### **6.3 LINKING OBJECTIVES TO THE PRIMARY AND SECONDARY DATA**

A review of the available literature was performed in Chapters 2 and 3 to explore the topic of the study. The literature provided both secondary data and a framework used to inform the data collection instrument for the second stage of the research – a qualitative study originating from the research philosophy of Interpretivism. The research was primarily exploratory in approach as not enough was known about South African musicians and their use of IMC principles in the industry.

A phenomenological strategy to explore the topic was deemed most appropriate – using a semi-structured interview guide informed by the literature chapters, the researcher went into the field with a framework of what would be studied and how. A non-probabilistic, snowball sampling approach was used to recruit 11 practicing South African musicians for interviewing using face-to-face and Skype-based interviews (audio-recorded). The interviews were transcribed and analysed using Atlas.ti software. The primary data were categorised using themes of IMC in a process of phenomenological reduction. The findings of this process were discussed in Chapter 5.

Table 6.1 serves to link the objectives of this study to the primary and secondary data and in doing so, confirms that all the objectives set to answer the research question have been achieved.

**Table 6.1: Linking objectives to the primary and secondary data**

Research objective	Secondary data	Primary data
To gain an understanding of South African musicians as human brands	Chapter 3: Section 3.1.4.1 Section 3.2.1 Section 3.2.2	Chapter 5: Section 5.2.1 Section 5.2.2
To generate a list of the marketing communication tools used to promote South African musicians as brands	Chapter 2: Section 2.2.4	Chapter 5: Section 5.2.3
To explore the experiences of South African musicians with each of these marketing communications tools	Chapter 2: Section 2.2.4 Section 2.4.1 Section 2.4.2 Chapter 3: Section 3.2.3 Section 3.3	Chapter 5: Section 5.2.3
To resolve whether South African musicians utilise integrated marketing communications in brand promotion	Chapter 2: Section 2.3.1 Section 2.4.1 Section 2.4.2	Chapter 5: Section 5.2.2 Section 5.2.3 Section 5.2.4
To determine similarities from the strategies used for integrated marketing communications		Chapter 5: Section 5.2.3 Section 5.2.4

**Source:** Compiled by researcher (2017)

By examining the above table, one can conclude that all the objectives of this study have been realised. In the next section, each of the objectives were reflected on individually. The primary data gathered in the empirical study was explored against the secondary data presented in the literature chapters and enabled the researcher to draw conclusions for each of the objectives.

#### **6.4 REFLECTING ON EACH OBJECTIVE: CONCLUSIONS AND RECOMMENDATIONS**

In this section, each of the objectives was considered before making conclusions and recommendations. All, but the last objective, draw from both the literature study and

empirical data. The last objective was concluded based purely on the empirical data collected from this study.

#### **6.4.1 Objective 1: To gain an understanding of South African musicians as human brands**

The first objective to be addressed was to gain an understanding of South African musicians as human brands. This objective was formed to provide a better understanding of how the participants in this study operated as brands – specifically human brands. As IMC are traditionally researched in the realm of organisational strategy, South African musicians need to consider themselves as human brands that use and integrate marketing communications from a strategic perspective as well.

The literature review presented the musician as creating the initial value in the music product (Section 3.1.4). It also identified both the musician and the music group themselves as brands (Section 3.2.1 and Section 3.2.2) with multiple facets coming together to create their brand identity, including their public and private personas, vocal abilities, compositional and instrumental skills, and lesser factors such as race, gender, language, and so on. A brand narrative, or story, about the musician or music group, is created and communicated via media platforms for the public to engage and identify with. It categorised musicians into two types: those that had entered into a recording deal or contract with a record label that manages and markets their career, and those that are independent (indie) and responsible for their own careers and marketing (Section 3.1.4).

The South African musicians that took part in this study were all independent musicians (Section 5.2.1.1). They considered themselves as brands and their brand narrative was largely rooted in their music career – formal music education, self-tuition in instruments, previous memberships of bands or solo experiences, lack of capital and ways they had managed to pursue their music. Their independent status meant that a business approach to managing themselves was important because they did not have an external entity operating on their behalf. Despite the acknowledgement of the importance of a business mindset, the participants admitted to a lack of marketing knowledge and marketing planning, and some preferred to copy other musicians and engage with marketing activities on an ad hoc basis. The reluctance shown by some of

the participants in engaging with marketing planning – needed for IMC – is detrimental to a competitive brand.

The participants relied frequently on their music genre in influencing consumer perceptions of their brand, but gave most attention to their own personalities in creating their brand identity. However, the participants did not consciously highlight those aspects of their brand identities that would contribute to brand positioning efforts. They felt that their audience would be able to identify more with the message in their songs and with their own brands if they were authentic and true to their own individual characters (Section 5.2.1.2).

The conclusion can be drawn that South African musicians present themselves as brands (human brands), relying mainly on their music genre and personalities to construct their brand identity. The limited financial resources of most musicians, coupled with their lack of marketing knowledge, may lead them to be hesitant in planning, selecting, and using those marketing communications tools that would be most effective in an IMC strategy. As human brands, IMC would provide a competitive advantage to musicians and assist in the maintenance of their name, reputation, credibility, and image.

#### **6.4.2 Objective 2: To generate a list of the marketing communications tools used to promote South African musicians as brands**

The second objective was to generate a list of the marketing communications tools used to promote South African musicians as brands. The literature review presented eight marketing communications tools that make up the marketing communication mix (Section 2.2.4): advertising; direct and database marketing; online and social media marketing; sales promotions; event marketing, experiences and sponsorships; publicity and public relations; personal selling; and mobile marketing. Mobile marketing, however, was only recently introduced into the theoretical mix by Kotler and Keller (2016), replacing word-of-mouth as a marketing communications tool. Within each marketing communication tool, there were different media types or platforms (such as TV, radio, websites, Facebook, and so on.) The primary data created from the interviews with the South African musicians were then analysed to determine which

media, and therefore which tools, were used by the participants to promote themselves (human brands).

Theme 3 – the marketing communications mix – was the result of this analysis. Through an initial open-coding exercise, the media used were given their own codes and then refined using the theoretical media platforms. These media codes were then categorised into the marketing communications tools and presented in a thematic map in Table 5.5 (Section 5.2.3). Furthermore, Table 5.7 presented the use and frequency of the various marketing communications tools across the participants. This analysis showed that the participants, in contradiction to the newly revised marketing communications mix that includes mobile marketing, included the previously established marketing communications tool of word-of-mouth.

The two tables mentioned above allowed the conclusion (in terms of the second objective) that South African musicians, to promote their brands, use all eight of the established marketing communications tools in practice. More specifically, the tools of (i) online and social media marketing and (ii) event marketing, experiences and sponsorship are used by all the participants, followed by (iii) publicity and PR, (iv) word-of-mouth, (v) advertising, (vi) personal selling, (vii) sales promotions, and (viii) direct and database marketing.

#### **6.4.3 Objective 3: To explore the experiences of South African musicians with each of these marketing communications tools**

The participants' experiences with each of the marketing communications tools were explored in the third objective. The literature review presented each of these marketing communication tools in Table 2.1 of Section 2.2.4. This table presented both traditional and new media and provided the specific characteristics of each marketing communication tool. The literature also identified the impact that the digital revolution had on media, highlighting how digital interactions and social media have a much bigger impact on consumer interaction and decision making. Furthermore, there has been an increase in the use of public relations and interactive media in multimedia campaigns (Section 2.2.4). Literature also presented the importance of IMC in managing the above communication tools to position the brand in the minds of consumers by creating a consistent and cohesive brand image through unified and

integrated messages (Section 2.4.1 and Section 2.4.2). Most specifically, the literature identified IMC as the means to build long-term customer relationships using the organisation's brand for meaningful engagement (Section 2.4.2).

Regarding practices in the music industry, the literature presented both traditional and new media platforms as being in evidence in the music industry. It also identified independent musicians, such as the participants of this study, as benefiting most from social media and live performances as their platforms, using albums as an income stream. It did not take into account the use of streaming services (Section 3.3).

To gain insight into the participants' experiences with each of the marketing communications tools, participants were asked about typical marketing activities they engaged in and the content that they created for these activities. The participants had been provided with each of the marketing communications tools ahead of time using the interview guide. The participants indicated a preference for online and social media marketing, as well as event marketing, experiences and sponsorships – in support of the literature. These two marketing communications tools would commonly be combined with publicity and PR and word-of-mouth in a multimedia campaign (see Table 5.7 for a brief overview). The findings of Objective 3 are discussed under the following headings:

#### **6.4.3.1     *Advertising***

Participants found the traditional broadcasting media to still be desirable, contributing to a broad market reach, penetrative messaging, and lending their brand a level of authenticity. The participants made use of posters, flyers, radio advertisements, and billboards. Billboards were out of financial reach for most of the participants and posters and flyers received mixed reviews – with some criticising them as ineffective and others feeling that they contributed to the awareness of the brand and attendance at events, especially if distributed close to the venue (Section 5.2.3.1).

#### **6.4.3.2     *Direct and database marketing***

This tool was found to be of limited use and examples cited by the participants included text messages, email and newsletters, and a mailing list. Participants were unsure of how to compile and keep databases and noted how emails were often categorised as

spam and not read by the target market. The impersonal nature of this tool does not endear itself to the participants, but it can be used effectively if the consumer voluntarily signs up to receive the communication and if the communications are informative and timed as reminders (Section 5.2.3.2).

#### **6.4.3.3 *Online and social media marketing***

This was the dominant marketing communications tool used by the participants. Online marketing efforts commonly included digital music platforms and streaming sites to gain exposure. These sites also served as measurements of the effectiveness of a campaign (number of sales and streams). Brand (musician) websites were found by the participants to be effective, particularly if designed professionally. Other online marketing tools identified by the participants included event planning websites, e-newsletters, e-posters, e-magazines, and personal blogs.

Social media were used by all the participants. Table 5.6 summarised the use of social media and found Facebook, YouTube, Instagram, and Twitter to be the most commonly used platforms (in that order). The content communicated on these platforms included official musician or band pages, event information, personal views and brand narratives, visual imagery, videos, advertisements, links to digital distribution and streaming sites, and musician websites. The content was said to be easily changeable and financially accessible for both the participants and their consumers. Other advantages included its interactive nature, wide reach, and potential for viral word-of-mouth. However, because of its ease of access, social media also had the disadvantage of high competitor noise and a shorter content lifespan.

The participants showed limited use of social media from a strategic perspective and platforms were being employed on an ad hoc basis. Some participants expressed a form of social media fatigue – they are presented with so many platforms requiring time to understand and learn how to use them that they feel overwhelmed and focus on only one or two. Musicians must be strategic in their choice and integration of platforms, and not just use them according to familiarity (Section 5.2.3.3).

#### **6.4.3.4 Sales promotions**

Some participants made use of consumer promotions such as free digital music singles and free merchandise. Merchandising served as a dual purpose for the participants that used it – it provided a direct form of income and acted as promotion of the brand. Music products, such as vinyl and CDs, were also being used for merchandising purposes (Section 5.2.3.4).

#### **6.4.3.5 Event marketing, experiences and sponsorship**

Event marketing and experiences were found to be especially important marketing communications tools for the participants, because live performances and tours acted both as an income stream and as brand communication platforms. They allowed the participants to immerse their audience in the brand experience and made a much stronger impact on consumers' brand perceptions as a result.

While individual events included venue-based performances and private functions, the participants also made use of touring to gain exposure to a wider market and generate word-of-mouth. They found touring to be costly and publicity-reliant for success, however. To promote their tours, the participants would collaborate with other organisations that they saw as a match to their brand – often referring to partnerships where literature typically refers to sponsorships (Section 3.2.3). Another industry-specific form of sponsorship was identified as event partnering, in which the musician secures a performance at a market or festival and benefits from their promotional efforts. If the musician has a loyal fan base, the event itself benefits too. Similarly, music venues and musicians were also found to engage in this type of partnership. Music venues were especially important to the participants as their primary form of gaining access to consumers (Section 5.2.3.5).

#### **6.4.3.6 Publicity and PR**

The participants found publicity and PR to be very effective in drawing consumers to their live performances. They targeted radio stations, television programmes, YouTube channels, e-magazines, blogs, print media, and internet-radio streaming sites with the aim of securing an interview, receiving reviews, or getting their music played. From a brand perspective, the interviews would contribute to the brand narrative of the



participants and positive reviews and music airplay would assist in brand awareness (Section 5.2.3.6).

#### **6.4.3.7    *Personal selling***

Personal selling, for the participants, included networking (building relationships) and face-to-face selling. The participants engaged in personal selling when they attempted to sell themselves and their music to record labels, other musicians, music venues, studios, and the end-consumer. They built personal relationships, approached potential connections and attended events that allowed them to network. By building relationships in this way, the participants were able to get multiple stakeholders to become personally invested in their brand (Section 5.2.3.7).

#### **6.4.3.8    *Word-of-mouth***

The participants named blogs, social media and real-world word-of-mouth, but primarily focused on real-world word-of-mouth as a goal of their other marketing communications tools. It was especially effective in building industry contacts, increasing performance attendance and acquiring event bookings. This tool was found to allow the brand message to spread faster, be perceived more favourably, and have more longevity (Section 5.2.3.8).

#### **6.4.3.9    *Conclusion***

Based on the above findings, conclusions can be made regarding Objective 3 – to explore the experiences of South African musicians with each of these marketing communications tools. The first of these conclusions supports the literature in that the participants use a combination of traditional and new media in multimedia campaigns. Specifically, this research found that these campaigns usually combined online and social media marketing; event marketing, experiences and sponsorships; publicity and PR; and word-of-mouth.

A further conclusion is that the digital revolution has had a major impact on the participants and lead to online and social media marketing becoming a primary marketing communications tool, used by all the participants in this study. These findings support the literature, which identified social media and live performances as

independent musicians' primary communication platforms. The findings also closed a gap identified in the literature – digital music platforms (such as streaming) play an integral role in the participants' communications efforts as independent musicians.

Lastly, the increase in the use of public relations and interactive media in multimedia campaigns (as discussed in the literature) is reflected in the South African music industry by the participants.

#### **6.4.4 Objective 4: To resolve whether South African musicians utilise integrated marketing communications in brand promotion.**

IMC was defined according to the definition provided Medill (Section 2.3.1). If this definition were to be broken into its parts, IMC would consist of the following characteristics:

- it is strategic;
- communication tools are planned based on the stakeholder;
- dialogue is key to understanding consumers; and
- communications are aimed at building and maintaining strong brand.

An additional hallmark of IMC is the measurement of communication effects. IMC allows the whole marketing communication programme to be efficiently integrated and coordinated to reinforce brand image, perceived quality, and brand loyalty (Section 2.4.1). If IMC is implemented strategically, a combination of communication tools will be carefully selected for each target audience in a way that achieves synergy across all brand touchpoints. It is through the company's brand that meaningful engagement is created and long-term customer relationships built – a central tenet of IMC (Section 2.4.2).

The participants showed a product-focused marketing mindset in Theme 2 (Section 5.2.2), which is in contradiction with the customer-focused marketing mindset required for IMC. Theme 4 (Section 5.2.4) presented participants that had begun the transition from traditional marketing communications to IMC. The majority of the participants attempted to define their target market characteristics, ranging from broad traits (traditional) to specific behavioural differences (IMC). One-way communication was still commonly used, and interactive and relationship-building communications were

not usual. Multiple stakeholders were targeted – such as record labels, festival organisers, market organisers, media, and music venues – and not just the end-consumer (Section 5.2.4.1).

Communications were created and conveyed in a synergistic manner to reinforce the brand. The participants focused mainly on creating this congruence across their brand identity, their music, their performances, and visual imagery – typically when campaigning for specific events or music releases (Section 5.2.4.2). They then measured the results of these campaigns using performance attendance, online interaction and followers, and financial results (Section 5.2.4.3).

As a result of the analysis, it can be concluded that South African musicians do not utilise IMC in brand promotion. Instead, the participants showed an approach to IMC that is in transition – multiple marketing communication tools are chosen for the brand (Section 5.2.3) and are used in campaigns, but these are tactical efforts and not consumer-centric nor planned for the long-term strategy of the brand.

#### **6.4.5 Objective 5: To determine similarities from the strategies used for integrated marketing communications.**

The last objective of this study was to determine similarities from the strategies used for IMC. The researcher was unable to find literature that related specifically to IMC use in the South African, or international, music industry. As a result, no comparison of strategies could be drawn using literature.

Objective 4 resulted in the conclusion that South African musicians do not utilise IMC in brand promotion. The participants used multiple media and marketing communications tools to deliver their brand message (Section 5.2.3) and some showed an attempt to measure the results of their campaigns (5.2.4.3) – evidence of the beginnings of IMC thinking. The participants did not show a planned, consumer-centric approach to their marketing communications, however, which is a core practice of IMC (Section 5.4.2.1 and Section 5.4.2.2).

By establishing that the participants did not use IMC, it can be concluded that similarities for the strategies used for IMC are the lack thereof.

Where the previous section presented the empirical findings, and drew conclusions related to each objective, the next section offers the answer to the research question for this study.

## 6.5 ANSWERING THE RESEARCH QUESTION

The purpose for engaging in this research was to discover the answer to the research question – **What integrated marketing communication tools are used by South African musicians in brand promotion?**

As can be seen from the research question, there were three assumptions that needed to be verified using the five research objectives summarised in the previous section. The first assumption underpinning the question was that South African musicians promote themselves as brands. By positioning the participants as brands, the benefits of employing IMC are clarified to the reader – IMC provides a competitive advantage to the brand. Objective 1 concluded that South African musicians present themselves as human brands.

The second assumption implied in the research question was that they use marketing communications tools to promote their brand. Objectives 2 and 3 confirmed this assumption. Objective 2 served to identify which of the eight marketing communication tools were in evidence. It was concluded that all eight of the marketing communications tools (as presented in literature prior to Kotler and Keller (2016)) were in use. Objective 3 explored the experiences of the participants with these marketing communications tools and concluded that both traditional and new media were used (often a combination of online and social media marketing; event marketing, experiences and sponsorship; publicity and PR; and word-of-mouth) for multimedia campaigns.

The last assumption present in the research question was that these tools are selected using the principles of IMC. It asks for the *integrated* marketing communication tools that are being used. Objective 4 was created to first resolve whether IMC was in use and Objective 5 was created to explore any similarities between these IMC strategies, if present. However, it was concluded from Objective 4 that South African musicians do not utilise IMC in brand promotion. Therefore, Objective 5 concluded that there are no similarities if there are no strategies used for IMC, other than the lack of IMC strategies.

From the above discussion, it could be concluded that there are no integrated marketing communication tools used by South African musicians in brand promotion. There are multiple marketing communication tools used in specific event and product campaigns, and the participants do attempt to measure the effects of these campaigns, but the marketing communication tools are not integrated strategically using a consumer-first approach.

In alignment with the research design of this study, measures were put in place to ensure the trustworthiness of this study – such as respondent validation, rich descriptions, bracketing, and other reflective practices, to name some – which allowed for the above conclusions to be considered as valid (discussed in Section 4.5 of this dissertation). Therefore, the research question is answered and the findings of this dissertation are concluded. The next section covers the recommendations of this study.

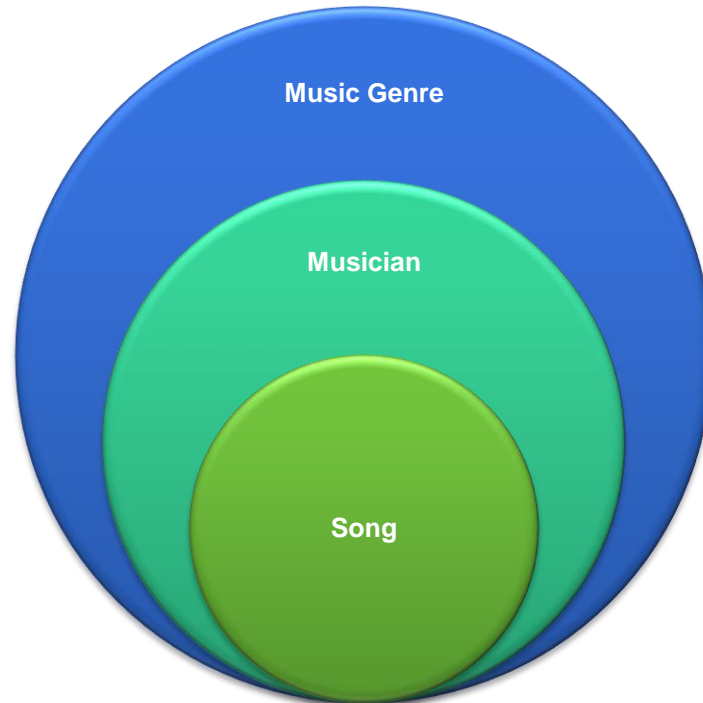
## **6.6 RECOMMENDATIONS**

A recommendation can be made starting with the first objective: To gain an understanding of South African musicians as human brands. In the discussion of the first objective, it was found that the participants did not strategically plan their brand identity, but relied on brand associations with the music genre, their own personalities, and own brand narratives to position themselves in the minds of their audience. They attended to the management of their brand on an ad hoc basis.

It is recommended that musicians redefine themselves as entrepreneurs, instead of just artisans, who use their own capital, knowledge and network connections to convert their own unique human brand into a business that requires managing. If a musician wishes to compete in the South African music industry, they should create a clearly defined brand identity that they can align all of their marketing communications with, presenting a synergistic message, and positioning their brand most effectively in the minds of their audience.

Objective 4 resolved that South African musicians did not utilise IMC. It was found that the reason IMC was not in practice was mainly due to a lack of an outward, consumer-first mindset and a lack of strategic planning. It is, therefore, recommended that musicians, when strategically defining their brand identity, do so with a view to

establish relationships with their stakeholders. Figure 6.1 presents the researcher's suggested model from which to view a musician's brand identity and position the brand with stakeholders.



**Figure 6.3: The brand of the musician**

**Source:** Compiled by researcher (2017)

The music genre, musician, and song are all points where brand identification may occur with stakeholders. Therefore, it is recommended that the musician should first identify which music genres they associate themselves and their music with, and identify the broad characteristics of the consumers that also ascribe to those music genres. Specific broadcast stations, print publications, and online publications associated with these genres may assist the musician in further delineating particular characteristics of their target market.

Next, it is recommended that the musician outline their biography (musical history), along with any unique or strong personality traits of theirs, and opinions and views that consumers can identify with. When defining these aspects of their brand identity, they can ascribe similar characteristics to their target markets. Aaker's (1997) five brand personality dimensions may be a helpful resource to start this exercise with.

Lastly, the musician should assess their musical portfolio for its congruence with both the genre and their brand identity. Their songs should be authentic representations of their personalities and beliefs – acting as public messages actively communicated about the brand. The musician should also identify what benefits they feel the consumer would receive in engaging with these brand messages – benefits may range from emotional upliftment or support, empathy, relaxation, and so on.

The aim is to create a profile of the particular people that the musician sees as being attracted to their brand, and who benefit from their music, thereby maintaining a consumer-centric approach. By actively demarcating their brand for themselves, and demarcating the needs of their target market and stakeholders at the same time, the musician begins to engage in strategic planning. They can choose a selection of marketing communication tools that are both congruent with their brand (enhancing synergy) and targeted at establishing dialogue and building relationships.

This concludes the recommendations of this dissertation. The next section addresses the limitations of the study.

## **6.7 LIMITATIONS OF THE STUDY**

There are a number of limitations to this study that are addressed in this section:

- Initially, the researcher attempted to use non-probabilistic, purposive sampling, using nominees for “Best Newcomer of the Year” at the SAMAs. It was believed that these musicians would have more experience with the topic of this study. However, due to time constraints and the busy touring schedules of these nominees, the researcher was unable to secure sufficient interviews and the unit of analysis was changed from “popular musicians” to “practicing musicians”. The result of this change was that some of the participants had very little experience within the music industry and with understanding and managing their brand. However, some participants had extensive experience and this was not dependent on the number of years spent active in the industry. In an effort to counter this limitation, participants were supplied with relevant information before the interview, including explanations of the terms to be discussed, allowing them to draw comparisons with their own practices and prepare for the interview. This

practice contributed to the trustworthiness of the data gathered, as discussed in Section 4.5 of this dissertation (Saunders *et al.*, 2016:402).

- The change in unit of analysis resulted in a change in sampling technique. The researcher did not have access to a database of practicing South African musicians from which to select participants using probability sampling. As a result, the participants were selected using non-probability, snowball sampling based on referrals. As the participants were requested to identify other potential participants in similar occupations as themselves – practicing musicians – the resultant sample was homogeneous. Therefore, while a random selection of participants was not used, the researcher was able to explore the characteristics of the musicians in more depth, with minor differences becoming more apparent (Saunders *et al.*, 2016:302-303).
- The small sample size of 11 participants is not representative of the entire population of South African musicians and the findings of this study are not generalisable across the whole of South Africa as a result. Data saturation was met by the eighth interview, however, and the researcher was satisfied that no new themes were emergent and that the data was of high quality. Reaching data saturation at that point was in line with the parameters indicated by Guest *et al.* (2006:61) and Gentles *et al.* (2015:1783) and discussed in Section 4.3.1 of this dissertation.
- Lastly, the reflexive biases and values of the researcher, her own subjectivity, and worldview filter through into the interpretation of the research. The researcher had past experience in the field of music and her position was outlined in the preface of this study in order to alert and orientate the reader (a form of bracketing), as aligned with Husserl's descriptive strategy of phenomenology (Reiners, 2012:3).

The above section presented some of the limitations of the study identified by the researcher. However, opportunities for possible future research were also identified based on this topic. These possible future focus areas will contribute to a broadening of understanding of the South African music industry and are discussed in the last section of this dissertation.



## 6.8 FUTURE RESEARCH AREAS

While engaged in this research, the following possible research focus areas were noted. These focus areas, within the broader topic of marketing management practices, may provide more insight into the South African music industry as a whole, and contribute to a growing sector of the economy.

- The application of IMC was examined from the perspective of practicing South African musicians who have limited resources and marketing knowledge. It may be worthwhile to approach South African record labels as a new unit of analysis to find out if the principles of IMC are used in practice by these organisations, especially as they perform business functions on behalf of musicians in the South African music industry.
- Quantitative research could be performed based on the qualitative findings of this study – a questionnaire can be developed and tested, based on these findings, on a larger participant sample. This quantitative research would then increase the generalisability of the research findings.
- It was noted in the Chapter 2 that there is no specific method that measures the results of IMC with respect to content and channels from a customer-centric perspective with clear metrics and resulting managerial recommendations. The measurement of IMC is not the focus of this study, but it is worth noting as a gap for possible future research following this study.
- South African musicians are viewed as human brands and the participants of this research indicated the importance of authenticity as a brand factor. There are five brand personality dimensions developed by Aaker (1997) – sincerity, excitement, competence, sophistication and ruggedness. Future research may delve into the use of these brand personality dimensions in creating a brand in the music industry.
- A last area of research for the future would be to explore the best practices of well-established, or successful, South African musicians in employing IMC in brand promotion. By establishing these benchmarks, it would be possible to

create a framework which other musicians could use in future when promoting their brand through IMC.

This section presented areas of possible future research. The next section closes this dissertation.

## 6.9 CONCLUSION

The main purpose of this chapter was to answer the research question of this dissertation: **What integrated marketing communication tools are used by South African musicians in brand promotion?** In answering this question, the literature and empirical findings related to each objective was tabulated in Table 6.1. The primary and secondary data were then linked in a discussion of each objective, allowing conclusions to be drawn and recommendations to be made.

Based on the lack of a clearly delineated music brand and the absence of a consumer focus evident in the conclusions, a recommendation was made that South African musicians begin to engage in marketing strategy by revising their brand starting with the simple model created by the researcher in Figure 6.1. At each layer of this model, the recommendation was for the musician to consider their stakeholders in their planning to begin to enhance a mindset focused on building relationships and engaging in dialogue.

To conclude, the empirical findings of this research presented participants that were in the process of transitioning from the traditional use of marketing communications to IMC. The participants promoted their music brands using multiple marketing communications tools in campaigns aimed at product or event promotions. They also showed some attempt at measuring the effect of these campaigns. They did not, however, engage in long-term strategising, or plan these communications with the intent to engage in two-way communication or build long-term relationships. South African musicians should not only move towards viewing their music as a message about their brand, but also create opportunities for their stakeholders to respond to that message because, as one participant put it:

*“...you are creating for yourself and for your people and for a bigger...for a bigger picture.” [11:241:518:518]*

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## APPENDIX A: ETHICAL CLEARANCE CERTIFICATE



COLLEGE OF ECONOMIC AND MANAGEMENT SCIENCES  
RESEARCH ETHICS REVIEW COMMITTEE

28 November 2017

Dear Ms Nel

Ref #: 2016\_CRERC\_012(FA)

Name of applicant: Ms JJ Nel

Staff number #: 90168399

Decision: Ethics Approval

Name: Ms JJ Nel, [neljj@unisa.ac.za](mailto:neljj@unisa.ac.za), 012 429 4519 or 0724471135

Proposal: **Marketing in the music industry: marketing communication techniques for South Africa Musicians in the 21st Century**

Qualification: MCom Degree Student number: 47291931

Thank you for the application for research ethics clearance by the College of Economic and Management Sciences Research Ethics Review Committee for the above mentioned research. Final approval is granted from **23 November 2016 to 23 November 2018**.

**For full approval:** The revised application was reviewed in compliance with the Unisa Policy on Research Ethics by the CRERC on **23 November 2016**.

The proposed research may now commence with the proviso that:

- 1) The researcher/s will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.
- 2) Any adverse circumstance arising in the undertaking of the research project that



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Open Rubric

*is relevant to the ethicality of the study, as well as changes in the methodology, should be communicated in writing to the CRERC.*

- 3) An amended application could be requested if there are substantial changes from the existing proposal, especially if those changes affect any of the study-related risks for the research participants.*
- 4) The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study.*

**Note:**

The reference number **2016\_CRERC\_012(FA)** should be clearly indicated on all forms of communication [e.g. Webmail, E-mail messages, letters] with the intended research participants, as well as with the CRERC.

Kind regards,



---

**Prof JS Wessels**

Chairperson of the CRERC, CEMS, UNISA  
012 429-6099 or [wessejs@unisa.ac.za](mailto:wessejs@unisa.ac.za)



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**Prof M.T. Mogale**

Executive Dean: CEMS  
[mogalm@unisa.ac.za](mailto:mogalm@unisa.ac.za)



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## **APPENDIX B: INFORMATION LEAFLET AND INFORMED CONSENT**

### **DEAR PROSPECTIVE PARTICIPANT**

My name is Jessica Nel, a master's student from the University of South Africa (Unisa). My supervisor is Prof Hester Nienaber. I am inviting you to participate in the study entitled:

#### **Marketing in the music industry: integrated marketing communications for South African musicians in the 21<sup>st</sup> century**

Before you agree to participate in this study, you should know what is involved and this information leaflet is to help you decide. If you have any questions which are not explained in this information leaflet, please feel free to ask me. You should not agree to participate in this research unless you are happy with all the aspects of this study that may affect you.

### **WHY AM I CONDUCTING THE RESEARCH?**

The academic base for the business side of the music industry in South Africa is mostly contained in books and industry reports. There is very little research concerning the marketing of music or musicians and none focusing on music marketing within the South African context.

### **WHAT DOES THE STUDY INVOLVE?**

I will visit musicians in order to get information about their music background from a marketing perspective. I will be asking musicians to share their stories about what tools they used to market themselves (past and present), what barriers they have encountered in the marketing process, what they communicate with their stakeholders (fans, record labels, events companies), and how they position themselves as brands. Musicians will take part in individual face-to-face interviews. Alternatively, video interviewing or live electronic chat (using Skype™), telephone interviewing, or email interviewing (for those participants unable to take part in a real-time interview) may be used.

## **HOW LONG WILL THE STUDY LAST?**

Individual interviews will last for about an hour. The entire study is expected to be completed by the end of 2017.

## **WHAT ARE THE RIGHTS OF THE PARTICIPANTS IN THIS STUDY?**

You have a choice to take part in this study. You may refuse to take part at any time. You can also withdraw your consent at any time, before, during or at the end of the interview and discussions. Your withdrawal from the study will be without any adverse effect of any kind.

## **WILL ANY OF THE STUDY PROCEDURES RESULT IN DISCOMFORT OR INCONVENIENCE FOR THE PARTICIPANTS?**

Being part of an interview may make some participants feel uneasy as some of the questions deal with sensitive issues such as past marketing failures. If you feel unhappy with certain questions, you may refuse to answer them. The interview guide will be provided to participants to assist you in making an informed choice as to whether you would like to participate in the study or not.

## **WHAT ARE THE BENEFITS INVOLVED IN THIS STUDY?**

This study will help stakeholders in the South African music industry, and the researcher, to explore the business side of being a musician. Participants' knowledge would empower working musicians that do not have the financial capabilities of well-funded and organisationally-supported commercial musicians. This study will, therefore, have useful and practical implications for independent musicians and, possibly, small independent record companies as well – thereby contributing to a growing South African music industry. The information gained from this study will help to develop recommendations in order to improve the approach to integrated marketing communications in the music industry.

## **HOW CAN YOU GET MORE INFORMATION FROM RESEARCHERS?**

You can contact myself, Jessica Nel, on 072 447 1135 (or 012 429 4519) if you need more information or would like to discuss this further. Alternatively, you may email me

on neljj@unisa.ac.za. You are also welcome to contact my supervisor at Unisa, Prof Hester Nienaber (nienah@unisa.ac.za).

## **CONFIDENTIALITY**

The interviews will be held in private and all information gathered during the course of the study will be kept confidential. The written information and the audio recordings will be stored in a locked filing cabinet in the office of the researcher when not in use. All forms will only be seen by the members of the research team. After five years, all audio recordings will be destroyed. We will write up on the results of the study in reports and journals. However, we will not include the name of the organisations where the research was carried out, nor will we include the names of any people who take part in this study. If you are happy to participate in the study, please read and sign the attached consent form.

## **INFORMED CONSENT**

I hereby confirm that I have been informed by the researcher, Mrs Jessica Nel, about the nature, conduct, benefits and risks of the study. I have also received, read and understood the Participant leaflet and the Informed Consent regarding this study. I am aware that the results of the study, including any personal details, address and the name of the organisation in which the study will take place will not be stated in any study reports. I have also been informed that only relevant research team members will have access to the information.

I understand that I may at any time withdraw my consent and participation in the study, without having to give a reason. I am aware that I will not suffer any consequence if I withdraw my permission at any time. I have had sufficient opportunity to ask questions. I freely declare myself prepared to give permission to be involved in this research.

---

Participant's name (please print)

---

Participant's signature

Date: \_\_\_\_\_

## **APPENDIX C: INTERVIEW GUIDE**

### **Contextual Data**

- **Participant pseudonym:**
- **Interviewer:**
- **Interview location:**
- **Date and time (start and end):**
- **Interview setting:**
- **Participant's position:**
- **Storage information of interview:**
- **Reflection on interview:**

## Introduction

- ☐ Introduce yourself
- ☐ Discuss the purpose of the study
  - It is important that the topic of marketing in the South African music industry be more comprehensively researched in order to stimulate growth. The purpose of this study is to explore this topic with the primary aim of discovering the strategies of integrated marketing communications employed by active South African musicians in the commercial music industry.
- ☐ Get informed consent signature
- ☐ Provide structure of the interview
  - The interview will be audio recorded and notes will be taken. If at any point you feel uncomfortable, you can choose to stop the interview or choose not to answer the question. Your identity will be kept anonymous through the use of a pseudonym to maintain confidentiality. I will make the transcription of the interview available to you so that you can check that I have understood your comments correctly, and so that you have the opportunity to make any changes or add any additional information. You are fully entitled to withdraw your consent at any point in the study.
- ☐ Ask the participant if there are any questions
- ☐ Confirm permission to record the interview (check that all recording equipment is working)
- ☐ Define any terms if needed
  - **Integrated Marketing Communications** is an audience-driven, interactive and systematic business process of strategically managing stakeholders, content, channels and results of brand communication programmes with the aim of communicating with coherence and transparency to achieve synergies and encourage profitable relationships in the short, medium and long term. In layman's terms, it asks the question – how do you choose and combine channels (or tools) such as advertising, public relations, personal selling and sales promotion in a way that is clear, consistent and provides maximum impact?
  - **Personal branding**, similar to product branding, involves capturing and promoting an individual's strengths and uniqueness to a target audience. The individual must identify their key attributes – their value proposition. They then create an engaging “personal brand statement” around this attribute set. Finally, they construct a strategy for making the brand visible to their target audience, creating a brand image in the mind of the audience.
  - **Brand image** involves consumers' perceptions of, and preferences for, a brand as a result of the various brand associations held in their memory.
  - **See marketing communication tools insert**

## **Questions**

### **Opening questions**

- 1. What music genre do you consider to be most closely associated to your music?**
- 2. Are you signed with a record label, independent label, or do you manage yourself?**
- 3. How many years would you say you have spent active in the music industry?**
- 4. Would you say that you have a business background? Why?**

### **Focal questions**

- 5. What makes you unique as a musician? Your strengths?**
- 6. How did you start out marketing yourself/your music**
  - Who were you trying to reach?
  - What was successful and what wasn't?
  - Explore the channels/tools and ask what he/she wanted each audience to take away from each channel/tool )
- 7. Tell me about a typical day spent on getting your music heard**
  - Rephrase what you have been told to reflect it back (do I understand you correctly?)
  - That's interesting. Tell me more ...
  - What channels/tools do you use?
- 8. Describe the type of content you use in each marketing avenue?**
  - What content do you create for each avenues/tool?
  - What visual cues do you use in each? Logos, font, colours
  - Establish if the content is repeated across all avenues, same content adapted for each avenues, or different content on each avenue/tool
  - What do you want the audience of that content to do with it? End-result
- 9. What objectives do you set for your marketing campaigns?**
  - How do you measure the success of the campaign?
- 10.If you had unlimited funds, what marketing avenue would you choose? Why? How would you use them?**
- 11.Based on what you know now, what marketing advice would you give your younger self (if any)?**

### **Closing questions**

- 12.How many live performances would you say you give a year?**
- 13.Approximately how many albums or singles do you sell per year?**
- 14.Would you confirm your age?**

## **Closing Instructions**

- ☐ Thank the individual for participating
- ☐ Assure individual of confidentiality



- ☐ Request further contact to clarify transcription
- ☐ If asked, comment on how the interviewee will receive the results of the study

## **Marketing Communication Tools**

<b>Communication Types</b>	<b>Description</b>	<b>Platforms</b>
<b>Advertising</b>	Any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor.	<u>Media advertising</u> <ul style="list-style-type: none"> <li>- TV, radio, newspaper and magazines</li> </ul> <u>Place advertising</u> <ul style="list-style-type: none"> <li>- Bulletins, billboards, posters, cinema and transit</li> </ul> Point-of-purchase advertising <ul style="list-style-type: none"> <li>- Shelf talkers, aisle markers, shopping cart ads and in-store radio or TV</li> </ul>
<b>Direct and database marketing</b>	Use of mail, telephone, fax, email or Internet to communicate directly with, or solicit response or dialogue from, specific customers and prospects.	<ul style="list-style-type: none"> <li>- Mail, telephone, broadcast media, print media and computer-related</li> </ul>
<b>Online and social media marketing</b>	Online activities and programmes designed to engage customers or prospects and directly or indirectly raise awareness, improve image, or elicit sales of products and services.	<ul style="list-style-type: none"> <li>- Electronic shopping, email, company blogs and websites</li> <li>- Facebook and Twitter messages, YouTube channels and videos</li> </ul>
<b>Sales promotions</b>	A variety of short-term incentives to encourage trial or purchase of a product or service.	<u>Trade promotions</u> <ul style="list-style-type: none"> <li>- Trade deals &amp; buying allowances, point-of-purchase display allowances, push money, contests and dealer incentives, training programs, trade shows and cooperative advertising</li> </ul> <u>Consumer promotions</u> <ul style="list-style-type: none"> <li>- Samples, coupons, premiums, refunds/rebates, contests/sweepstakes, bonus packs and price-offs</li> </ul>
<b>Event marketing, experiences and sponsorship</b>	Company-sponsored activities and programmes designed to create daily or special brand-related interactions	<ul style="list-style-type: none"> <li>- Sports, arts, entertainment, fairs and festivals and cause-related activities</li> </ul>
<b>Publicity and public relations</b>	A variety of programmes designed to promote or protect an organisation's image or its individual products and/or services. Publicity does not fall within the organisation's scope of control, nor is it paid for.	<ul style="list-style-type: none"> <li>- Press kits, speeches, seminars, annual reports, company magazine, community relations and so on</li> </ul>

<b>Communication Types</b>	<b>Description</b>	<b>Platforms</b>
<b>Personal selling</b>	Face-to-face interaction with one or more prospective purchasers for the purpose of making presentations, answering questions and procuring orders.	- Sales presentations, sales meetings, incentive programmes, samples and fairs and trade shows.
<b>Mobile marketing</b>	A particular form of online marketing that places communications on consumers' cell phones, smart phones or tablets.	- Text messages, online marketing and social media marketing

## APPENDIX D: MEMBER CHECK



Jessica Jane Nel <jessicajanenel@gmail.com>

### Transcription of interview for Master's research into the music industry

5 messages

Jessica Jane Nel <jessicajanenel@gmail.com>

14 March 2017 at 12:56

To: [REDACTED]

Dear [REDACTED]

I hope you are doing well? I have the transcription of our interview as promised. You are welcome to go through it and if you would like to add or remove anything, please let me know.

If any names are mentioned, I remove them from the final dissertation for confidentiality.

I hope you have a great day, and thank you again for taking part.

Sincerely,

Jessica Nel

 Participant 5 Skype call transcription.docx  
36K

15 March 2017 at 11:01

To: Jessica Jane Nel <jessicajanenel@gmail.com>

Hi Jessica

I will only be able to read this fully over the weekend. Will respond with any queries as soon as I can after that.

Thanks so much.

[REDACTED]

[Quoted text hidden]

Jessica <jessicajanenel@gmail.com>

15 March 2017 at 12:29

Dear [REDACTED]

[Open Rubric](#)

That is not a problem at all! Please take your time and enjoy the weekend.

Sincerely  
Jessica

Sent from my iPad  
[Quoted text hidden]

---

[REDACTED]  
To: Jessica Jane Nel <jessicajanenel@gmail.com>

22 March 2017 at 09:22

Hi Jessica

Everything looks fine. I think I would like the interview to remain anonymous so names, ensembles names and my instrument name should be removed. That might sound strange but people can pick things up quite easily with something as uncommon as the [REDACTED].

Is this possible?

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

On Tue, Mar 14, 2017 at 12:56 PM, Jessica Jane Nel <jessicajanenel@gmail.com> wrote:  
[Quoted text hidden]

---

**Jessica Jane Nel** <jessicajanenel@gmail.com>

22 March 2017 at 11:12

Dear [REDACTED]

That is not a problem at all. It's my intention to remove all names and band names as they are big identifiers. And I realize with yours, because there are so few who actually play your instrument, it is an identifier for you too! Thank you for highlighting that!

I will make note.

Sincerely  
Jessica

Sent from my iPhone  
[Quoted text hidden]

## **APPENDIX E: TRANSCRIPTIONS AND FIELD NOTES**

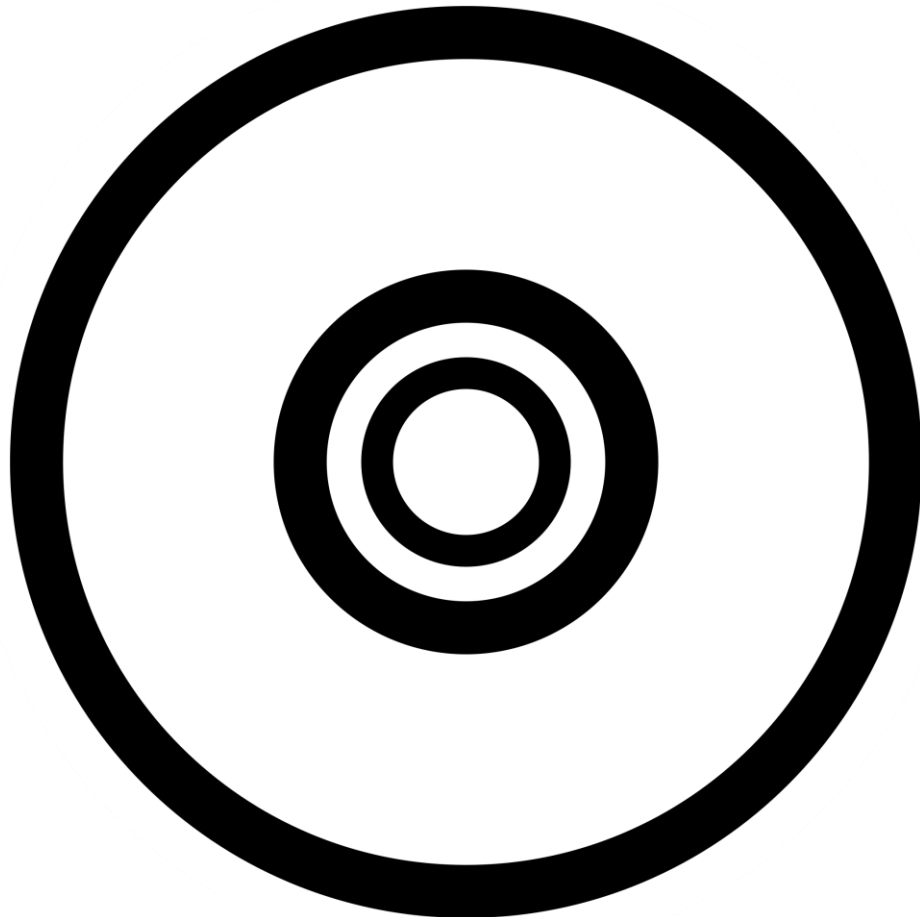
CD contains:

PILOT FOLDER – Pilot transcription (15 pages) and reflection

PARTICIPANTS FOLDER – Participant transcriptions (449 pages) and transcription key

FIELD NOTES FOLDER - Field notes (61 pages)

REFLECTIONS – Initial attempts at interviews and data analysis journaling (51 pages)



## APPENDIX F: REFLECTIVE NOTES

### Pilot

Participant felt worried they wouldn't have the info.

Alot ask the same.

Look at different message for fans vs for labels

What is your end goal

How do you enable the relationship with you instead of music.

Note if participant nods head instead of verbalises.

### Participant 1

The participant was wonderfully open about his experiences and the knowledge he imparted was clearly linked to the subject of my research. He seemed very eager to take part and even emphasized the need for research such as this. The setting was ideal for the interview - comfortable, quiet and with minimal distractions.

## Participant 2

The interview went very well and was very relaxed. The participant was eager to recount stories of their experiences in the music industry. The interviewer was able to connect, prior to the interview, about dogs as the participant had to take their's to the vet immediately prior to the interview.

It was noted from this, and the previous interview, that the two participants did not actively set out to create an image of themselves as a brand. Their activities as musicians were considered more than their personalities. From an individual branding perspective, it may be that RSA musicians are not considering it as important enough.

One thing that did stand out was the increase in attention garnered when the participant DID expose themselves on a more personal level online (see Oppikoppi & Snake Story).

## Participant 3

By his own admission, this participant was an introvert and, while the interview lasted a similar time to the others, there were longer pauses and the answers were shorter. There is still a trend towards Facebook & social media. More information on messages used on platforms was given in a general sense, as opposed to specific campaigns. This participant has spent a significant number of years ( $\pm 35$ ) in the industry and was therefore able to give an interesting perspective of marketing activities in previous decades to now.



#### Participant 4

This participant remained focused on the music component (product) of their work. When starting out, an interest in marketing was overpowered by older, authoritative band mates. Limited marketing and too much focus on content appeared to have stumped any major progress of the band and led to the participant pursuing an alternative career within the music industry. I felt empathy with this, having been a singer myself and, similarly, chosen my research to bring my own path back to this industry. Interesting reflections on the successes of OTHER bands were made, which might mean that the following interview questions can be asked:

- Reflect on ~~the~~ marketing efforts by musicians in this local industry and/or
- Think of singers or bands you admire. Why do you think their marketing has been successful?

#### Participant 5

##### • Reflection on interview:

(NPO's)  
This participant works within both the classical and commercial sectors of the music industry, providing a different perspective. Use of multiple communications tools were not prevalent, but word-of-mouth is one of the strongest tools you can have. It is a ~~new~~ niche market, and the more relationship-based, networking marketing is visible because of this. We were unable to video call because the participant's location was windy, which causes problems with their video capabilities. I think that this may have contributed to a shortened interview as it felt more like a telephone call ~~than~~ a. I felt I had to talk more as well to help, when video would have allowed the participant to see that I was still listening.



#### Participant 6

The participant was young (21) and relatively new in the music industry. The focus of marketing remained on the online environment and live shows. It was easy to build a rapport because this participant's current experiences were very similar to my own. Like me, he was much more involved in music, but had sacrificed some of it in pursuit of studies. He still intends to continue with music, but is at a crossroads in life regarding music vs job. Much less experience in marketing, but the interview gave a good perspective of the "new" musician and what they are facing when just entering the industry.

The setting was a bit noisy because it was a restaurant and the background music was ~~a bit~~ interfering with the recording. The pen audio was chosen as a result.

#### Participant 7

The participant arrived slightly late as he had to get public transport. He expressed his nervousness about the interview, but I emphasised that there was no "right or wrong" answer. To help him relax, we chatted about his music, who he was etc and I told him about my past experiences in the industry as well. This participant is still very new to the industry, but has already engaged in marketing efforts, mainly online. He ~~has~~ told me of the difficulty in knowing where to go, what to do, and how hard it is if you are a solo musician. What came up again was the issue of being in a group, where some members may veto marketing efforts/ideas in favour of focusing on music.

#### Participant 8

Participant 8 was a band (a duo), I found that this helped the interview to be more relaxed as they looked to each other for reassurance on what was said. Also, when one mentioned a marketing tool, it helped the other to remember important information. This band was much more business focused than what I have encountered up to this point and this is mainly due to their business backgrounds. They have considered their image and brand and which tools to use and their sales ~~appears~~ and shows appear to reflect this, despite their relatively young industry experience (5 years). A truly informative interview.

#### Participant 9

Some technical difficulties resulted in this being an audio only interview and there were a couple of instances where the audio was minorly interrupted. The participant expressed their concern about not having valuable information so I quickly/shortly outlined the type of research I was doing, where the experiences were more important.

This participant showed a focus towards live shows and direct marketing. Online took a back seat.

#### Participant 10

This participant was a music performer who viewed physical and digital music more as an archive of their progress than as items to be sold. Instead their focus was on live performances as their service. As a result, the importance of networking and relationships was stressed. This participant has a number of networks that allows her to perform in other towns/cities without needing the finance to take an entire band on tour. Her marketing appears mainly to rely on word-of-mouth, and venue-based marketing.

#### Participant 11

This participant seemed more concerned with brand image than a lot of the others. He was very inventive with his ideas. The interview took place at his work in a large storage room, so there was a small interruption, but it did not detract. I found the participant to be very open and frank in talking ~~and~~ about himself - very honest.

## APPENDIX G: DECLARATION BY EDITOR

WILLEMEN JANSEN  
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c/o Devenish and Plein Street  
Polokwane  
Limpopo  
t: 0828074031

### LETTER OF DECLARATION

**DATE:**

7 November 2017

To whom it may concern

This letter serves to confirm that I, Willemien Jansen (ID8606070146085), served as editor for a study entitled:

**Marketing in the music industry: Integrated Marketing Communications for South African musicians in the 21<sup>st</sup> century.**

The study was conducted by Jessica Nel, student number 47291931

Regards,



Willemien Jansen



## APPENDIX H: DECLARATION BY TRANSCRIBER



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### LETTER OF DECLARATION

To whom it may concern

This letter serves to confirm that I, Nikki Solomon, owner of Nikann Transcription and Typing Solutions, transcribed the audio data of eleven (11) qualitative interviews for a study entitled:

**Marketing in the music industry: integrated marketing communications for South African musicians in the 21<sup>st</sup> century.**

This study was conducted by Jessica Nel, student number 47291931.

Kind regards

A handwritten signature in blue ink, appearing to read "Nikki Solomon", is shown within a light blue rectangular box.

Nikki Solomon

www.nikann.co.za